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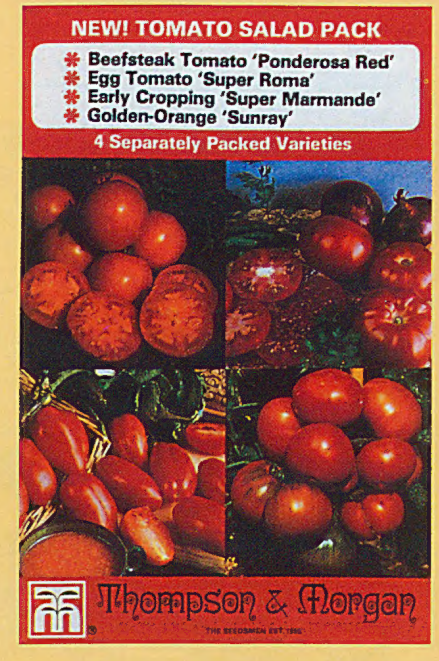


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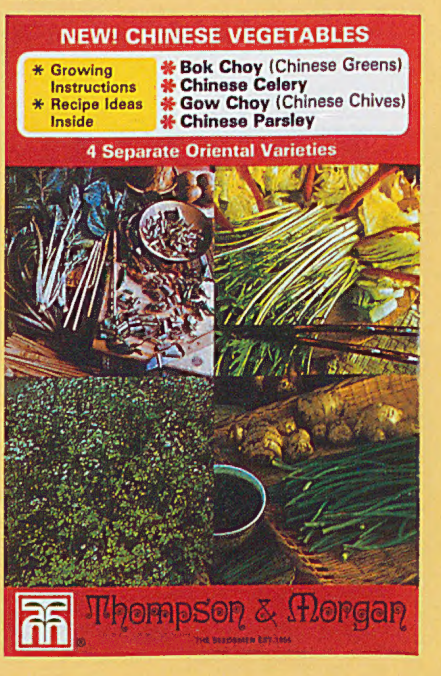
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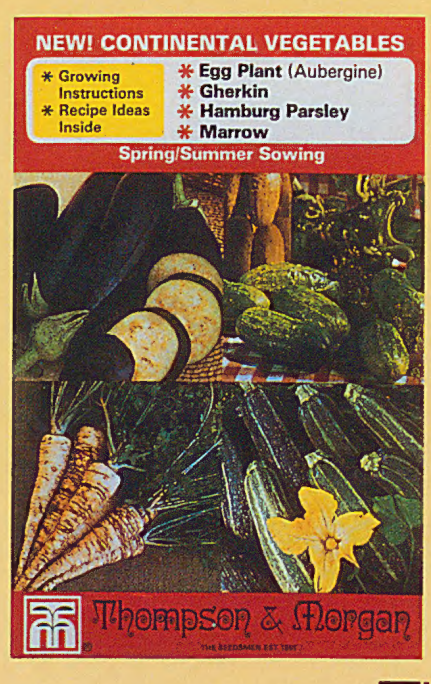
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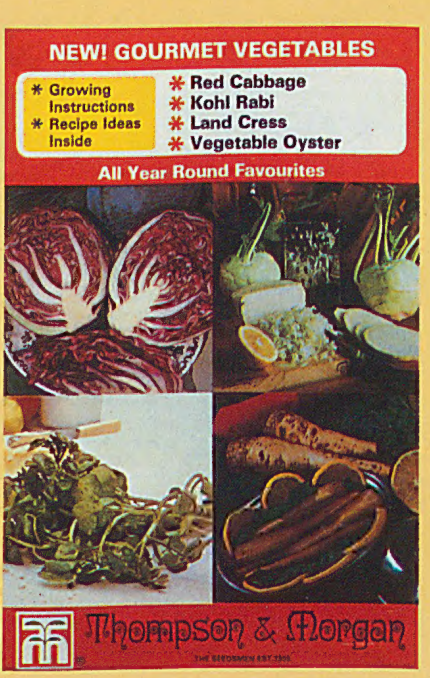
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FRONT COVER: MILTON PARK, BOWRAL, N.S.W.
(photo by Keith Barlow.)
(Reproduced by courtesy of Milton Park Country House Hotel)

In Our Next Issue

In our December/January issue H.B. (Barney) Hutton writes about some of the gardens at Mount Macedon in Victoria. C.L. Wheller contributes the first of a two-part serial on "A Lawn-free Country Garden in Central Victoria".

Suzanne Price poses the question "To Drip or not to Drip" and the inimitable Kay Overell says "Goodbye to all that?"

There will also be an article on one of the botanical wonders of the world, the Blaschka Glass Flowers at the Botanical Museum of Harvard University.

Five Years On



Just five years ago this month we had the temerity to launch what was to be a monthly gardening newsletter; following a minor stroke of genius on Keva's part, which occured in the early hours of a winter's morning, it was christened "Garden Cuttings". The Cuttings grew, and in under two years they were "adopted" by the Australian Garden History Society, then searching for a solution to its publishing problems, as its official journal. This was an opportune moment for a change of name, so, to the chagrin of some, "Garden Cuttings" became "The Australian Garden Journal". One year ago we branched out into a new colour format, and invaded the newsagents for the first time. Our circulation is now audited under the rules of the Audit Bureau of Circulations.

Our readership is not confined to Australia. Eleven overseas countries now figure in our subscription lists, and one of our most recent subscribers comes from Dallas, Texas.

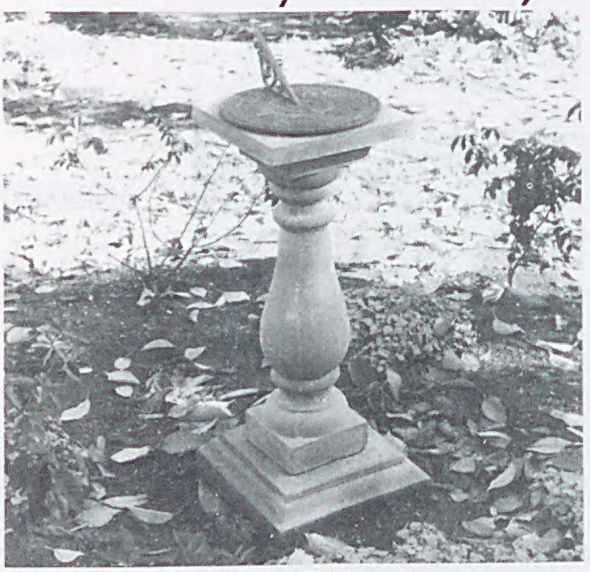
But any magazine is only as good as the people who write for it, and it is opportune now for us to thank all those people — and there are too many to name them — who donate articles of the very high standing that is the basis of our success. We must also thank all those firms, some large, some small, who have generously supported us with advertising, for without advertising no magazine to-day can hope to survive.

We celebrate another birthday this month (and don't forget that your first birthday was the day you were born, not the day you were one year old!), that of the new Milton Park Country House Hotel. When one of Australi a's finest gardens comes under the auctioneer's hammer there are anxious moments. But this particular story doesn't just have a happy ending, for it is only just beginning. We are pleased to have the opportunity, in this issue, of making a special feature of Milton Park, for we believe that not only is it a bold and imaginative concept that will be of immense benefit to the whole neighbourhood, and indeed to the whole country, but that, under all the circumstances, it represents an almost ideal solution of what to do with a historic eight acre garden that can no longer be privately maintained. The connection with William Robinson's Gravetye Manor is especially fortuitious.

And with all this happening, perhaps we don't need to make any further excuse for featuring our own home ground, the Southern Highlands of New South Wales. If you are coming this way, call in and see us.

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PROFILES



Dr Peter Valder

Dr Valder graduated BSc(Agr) from the University of Sydney with first class honours and the University Medal before going on to Cambridge to study for his PhD.

On his return to Australia he worked for some years as a plant pathologist with the N.S.W. Department of Agriculture before joining the School of Biological Sciences, University of Sydney, as a mycologist.

Brought up in the bush, his interest in the Australian flora was stimulated by local amateur botanists. Thus he was pleased to become involved in the teaching of general botany in addition to his mycological work. As well as this he has drifted into the popularising of Australian botany, making appearances on television, the ABC Science show and Science Bookshop, writing for magazines and addressing meetings of organizations interested in plants.

He both wrote and narrated the film "A Curious and Diverse Flora", first shown at the 1981 International Botanical Congress held in Sydney. In 1984 he undertook a lecture tour of universities and botanic gardens in Canada and the United States, speaking about the Australian flora. Thus he has had considerable experience in making known the extraordinary flora of this isolated continent.

In addition to this, he has always had a great interest in his family's garden, Nooroo, at Mount Wilson. This property was established in 1880 and was bought by his grandfather in 1917. His father lived there from the time of his return from World War I until his death in 1976. Since then it has remained the home of his mother, with whom Peter shares the responsibility of maintaining the property.

As a result of his interest in gardening he has travelled in Indonesia,Malaysia, Thailand, Laos, Burma and China, looking for garden plants suitable for the Australian climate.

Alan Gray

Alan Gray was born in Hobart in 1943, and was educated at Hobart Technical High School, subsequently studying horticulture at Hobart Technical College.

His work experience includes seven years as a Technical Assistant with the Division of Forest Reserves, CSIRO, three years in commercial nursery practice, and as lecturer in botany at TCAE. He is at present Information and Education Officer at the Royal Tasmanian Botanical Gardens.

His interests include plant taxonomy, ecology and the propagation and cultivation of Australian native plants. He has written a number of scientific papers, several of which have been published in *Muelleria*, on the Tasmanian flora, as well as reports on vegetation surveys and management for Tasmanian localities.



Margaret Macdonald

Margaret Macdonald is currently Senior Occupational Therapist at the Central West Network, formerly Coonac Rehabilitation Centre. She has been in charge of the outdoor programme at Coonac for the past six years and is an inaugural member and Secretary of the Horticultural Therapy Association of Victoria. She was on study leave from the Department of Community Services during her overseas trip.

The Genus Echium

by Noel Lothian

One of the interesting facets of gardening is the change in the popularity of plants, often for no apparent reason. Fifty or sixty years ago only "cranks" grew Australian plants, less than forty years Camellias re-surfaced after an eclipse of about eight years, and a similar position exists to-day with regard to bush and heritage roses. These and many others are now hot favourites. While the above examples are all woody plants, the same sort of examples can be found among herbaceous and annual plants. Take, for instance, Viper's Bugloss, *Echium lycopsis (plantagineum)*, which in England last century was all the rage as a bedding plant. This was mainly because of the ability of this plant to sport different coloured flowers from the natural blue. At that time, and interestingly enough even now, we can obtain seed of red, white and blue Viper's Bugloss (R.H.S. Journal Vol 79, p.211; Dictionary of Garden Plants, Hay and Synge, 1969, 1975, pp. 292-3). We, of course, know it by other names, Salvation Jane and Paterson's Curse !

But the genus does not stop with these forms. The genus *Echium* has between 30 and 40 species of shrubs, perennials, biennials and annuals which are native principally to the Mediterranean region and the Canary Isles. The generic name is an ancient Greek name used by Dioscorides, and these plants below to the family Boraginaceae.

The foliage is alternate, usually rough or scabrid and covered with whitish or greyish stiff hairs, lanceolate roughly in shape and up to 45 cm long. The flowers are produced in one sided spikes which can be simple or branched, with the individual flowers either trumpet or tubular shaped, with an enlarged throat. Their colour varies from white, pale to deep blue, purple, rusty pink, red to pale rose. The seeds, usually four, are small and black.

While the annuals are useful for display purposes it is the shrubby species which are of most interest, especially the biennial group, because of their amazingly fast and tall growth, which occurs in the second year of their life. All of these come from and are endemic to the Canary Isles.

It is doubtful whether *E. callithrysum* has ever been grown in Australia, or of it has there is no record of it so far as can be researched. In overseas Botanic Gardens this species has been recorded only in "The Catalogue of Plants , Villa Taranto 1963" and the 1902 edition of "Handbook of Herbaceous Plants cultivated at the Royal Botanic Gardens, Kew" makes no mention of it.

The commonly grown woody species is *E. candicans*, the Bee Plant, which usually grows up to two metres high and of similar width, producing in the late spring and summer tall erect spikes of blue flowers, but sometimes rose coloured ones appear. It is a great favourite with bees, the spikes really "humming" during the flowering season. It has long been cultivated in Australia and is listed in Schomburgk's "Catalogue of Plants in the Adelaide Botanic Gardens, 1879".

The sometimes seen biennial is *E. wildprettii*, which we have grown in Adelaide for the past twenty years or so, and which is now seeing a resurgence of interest. There is no need to deal with this further because of Tim North's article in this Journal (Vol 5, no 5,p.188). See also R.H.S. Journal Vol 63, pp 571-2 and illustration.

Of interest is the closely related species *E. perezii*, which difers in its decurrent foliage, looser inflorescence and pale rose flowers, as against brick or pale red of the former species. No mention can be found that this species has been grown in Australia, but because of its close resemblance to *E. wildprettii* a closer examination of that species may be worth while.

A real "triffid", exceeding *E. wildprettii* in growth and stature is *E. pininiana*. A biennial, which in the first year will produce a large rosette of long lanceolate hairy leaves, up to 45 cm long, and may grow up to 60 to 75 cms in height before the winter arrives. But in the following season this growth is elongated up to 5 or 7 metres, three-quarters of which is the flower spike, covered in bluish-purple flowers; a most spectacular plant and it may be the one to which Tim North refers.

Seed is easily germinated and in fact because of the length of the flowering season a few seeds appear to drop, in spite of one's best endeavours to collect them, and these readily come to life once temperatures rise the following spring.

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Bailey's Cyclopaedia of Horticulture 1937, p. 1008
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Catalogue of Plants, Edinburgh Botanic Gardens 1974
Catalogue of Plants, Government Gardens, Adelaide (Francis) 1859
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Dictionary of Garden Plants, Hay and Synge 1969, 1975, illus. pp292-3
Hortus Mortolensis 1912
Nicholson's Dictionary of Gardening (n.d)
Journals, various

Errata

In Winsome Shepherd's article on the Botanic Garden of Wellington, New Zealand (Australian Garden Journal June/July 1986) there were two typographical errors. These were:

On page 185 in the last paragraph on that page "15 lb" of *Pinus radiata* should have read "56 lb".

On page 186, in the second line on the right hand column, "1840-1891" should have read "1840-1991".



left:
ECHIUM
PININIANA



right:
ECHIUM
WILDPRETTII

(photos:
N. Lothian)

The Australian Garden Journal Garden Tour of the Eastern United States, 1986

The highlights of this tour were so many that it is hard even to mention them without making it sound like a commercial for a travel agency.

That mind-bending Sunday morning with Dr Marc Cathey walking around the National Arboretum in Washington DC; the supper party at the Symingtons' lovely home in the Maryland countryside; the amazing garden created by Harvey Ladew not far away, and lunch in what had been his stables; J. Liddon Pennock's magical series of garden "rooms" round his lovely home in a Philadelphia suburb; Old Westbury on Long Island, which takes one back fifty or sixty years to that now long lost elegance (and opulence) of the inter-war years; the fascinating reconstruction of The Cloisters, a medieval monastery garden in the heart of New York City; a trilogy of outstanding gardens in the far north-west of Connecticut; and finally a picnic lunch in the garden of Nat and Arabella Dane, a short drive north of Boston, Mass., with a breath-taking view of the ocean (Nat is, or rather was for he stands down this month, President of the American Horticultural Society). These are just some of the highlights.

If anyone should still think that Americans don't know how to garden, or that America doesn't have any fine gardens, should think again. The best gardens we saw were equal to the best in any country in the world. Add to this the warmth of the American hospitality, the magnificent countryside of Virginia, Maryland, Connecticut and Massachusetts, and the excitement of the big cities, and you have something to remember.



In the garden of the Cloisters, New York City.
(photo: Keva North)

We plan to do a similar tour in 1988, provided our dollar can perform a little better, so look out for an advance notice in due course.





top left:
EUCRYPHIA MILLIGANII

top right:
LOMATIA TASMANICA

bottom left:
RICHEA SCOPARIA and DRACOPHYLLUM MINIMUM

bottom right:
PRIONOTES CERINTHOIDES

(photos: Alan Gray)





The Natural Flora of Tasmania

by Alan Gray

Tasmania 200 million years ago.

Tasmania is a little less than 42,000 square kilometres in area. Remarkable contrasts of geology, landforms and climate lead to a fascinating diversity of plant forms. Of particular interest are those elements of the vegetation which, although having affinity with the S.E. Australian vegetation, nevertheless indicate close links with some plants of continents and islands other than Australia.

Earth scientists now believe that Tasmania was once a small part of a vast southern hemisphere continent popularly referred to as "Gondwanaland". This huge "super-continent" was comprised of southern lands which to-day we know as the continents of South America, South Africa, Antartica, Australia, as well as the sub-continent of India and the islands of Madagascar, New Guinea and New Zealand. Gondwanaland, as such, was thought to be an entity until some time late in the Jurassic period, some 200 million years ago, at which time it began to "break-up", and according to a popular theory known as "Plate Tectonics", various sections began drifting apart across the Earth's mantle. These various sections are the continents and countries named above. Evidence shows that such drifting has by no means ceased and that movement continues even to-day.

The above description is little more than a very basic background in an attempt to explain Tasmania's physical place in the world to-day.

Tasmania to-day

Tasmania is isolated from the other southern continents by few to thousands of kilometres of ocean and from the Australian mainland by the comparatively narrow waterways of Bass Strait. During the long ages that the continents were drifting apart plant and animal life was evolving, adapting and diversifying. Scientists now believe that the progenitors of the plant forms with which we are familiar to-day were spreading across these ancient continents. Thus, although now separated by vast distances of sea, some elements at least of our flora had their common origins in the Gondwanaland supercontinent.

During past ice ages, as the seas rose and fell according to the amount of water "locked-up", Tasmania was variously connected by a narrow land bridge (Bass Strait) to the Australian mainland. When these land bridges existed they were the means by which the continental Australian and Tasmanian floras spread and interacted. The last time that Tasmania was joined to the mainland was during the last ice age, estimated to have ended about 15,000 years ago.

Basically, then, botanists believe that the present flora of Tasmania reflects past influences from now widely separated lands as well as from the Australian mainland.

The Tasmanian environment

Tasmania presents a bewildering complexity of geology and physiography. In the west, far south and south-west, jagged mountain ranges of quartz, schist, conglomerate and dolerite are dissected by deep although short river valleys. Large tracts of moorland, poorly drained and gently undulating, contrast with the mountains, the highest peaks of which are on average 1000 m in elevation. In the central portion of the island the land rises to an extensive plateau dissected by short rivers which have their sources in a complex system of glacial lakes. To the east the land-form eases to the lower and less rugged relief of the east and south-east coasts. In the north-east of the island the Ben Lomond massif rises abruptly to a 1200 m high plateau of dolerite.

Tasmanian weather

Generally the prevailing winter westerly winds unload much of their moisture as they encounter the mountain ranges of the west coast. The rainfall tapers off significantly towards the eastern districts. In summer, north-easterly to easterly weather often brings heavy rain to the eastern areas of the island. Highland snow may occur at any time of the year but only accumulates during the winter months. There is no permanent snow line in Tasmania. Temperatures of minus 1 to minus 8 degrees C may be experienced in highland areas, particularly during frosts following snowy weather in winter. In summer, when warm northerly winds sweep across the State, south-eastern districts may be subject to temperatures in excess of 35 degrees C.

The Tasmanian vegetation

Tasmania's origin, topography and climate all have a significant bearing on the vegetation patterns which are represented throughout the island. Detailed accounts of vegetation characteristics would be too involved to relate in this discussion; rather we should look at some of the unique plants which make up this island's fascinating flora, and the following account introduces the reader to a cross-section of the ferns, conifers and the major flowering plant families.

Ferns

There are approximately 65 species of true ferns occuring naturally in Tasmania. Of these only two are endemic. Most of the remainder are also represented in the S.E. Australian mainland, with some being found in S.E. Asia and adjacent islands. A few Tasmanian ferns, although not known to occur on the mainland, are however found in New Zealand and the adjacent islands. This pattern indicates both the tropical and antarctic origins of this fern flora.

The two species of endemic ferns are found only in the mountainous areas of the west and south-west. The first, *Gleichenia abscida* (dwarf coral fern) is a rarely encountered

species of south-west montane areas. Even to-day its distribution is imperfectly documented.

The other fern is one of particular interest as, until 1979, it and a similar New Zealand species were considered to be conspecific, i.e. identical species. The New Zealand plant is *Apteropteris malingii* or skeleton filmy fern; a tiny creeping plant which is unusual in that it has no discernible flattened frond segments. The whole frond is invested with tiny, star-shaped hairs which are rusty-grey in colour. However, a close examination of specimens from both countries revealed that the two, although superficially similar and obviously closely related, differed in significant detail. The Tasmanian plant was thus separated from its New Zealand ally and given the name *Apteropteris applanata*. Both species display a remarkable host preference; *A. malingii* being found principally as an epiphyte on the bark of *Libocedrus bidwillii*, while *A. applanata* is almost always found growing on the bark of the King William pine or the Tasmanian Pencil pine, *Athrotaxis* species.

These little ferns are remarkable examples of plants with a reasonably probable common ancestor, but which, with time and geographical separation, have diverged distinctively.

The Conifers

The Tasmanian conifers represent three large families, two of which are widespread in both hemispheres, the other, apart from the Tasmanian species, represented only in the northern hemisphere.

The family Taxodiaceae includes such well known plants as the North American *Sequoia* and its relatives, the Japanese *Cryptomeria* and the Chinese *Metasequoia*. Here, in the western mountains of Tasmania there are three members of this family, the only ones found in the southern hemisphere. These make up the genus *Athrotaxis*.

A. selaginoides or King William pine is a large but not usually tall tree, sometimes occuring in stands on the slopes of some western Tasmanian mountains.

A. cupressoides or Pencil pine is a tree of similar form. It too forms stands but occurs in more poorly drained sites and extends further east into the Western Tiers. Both trees are valuable timber producers and are commercially harvested; the easily worked, durable timber is similar to cedar. Due to their very slow rates of growth they are not regenerated as plantation trees.

The third species, *A. laxifolia* is an extremely rare plant occuring only as isolated trees in areas where the other two species occur in proximity. Some botanists believe this species to be a hybrid of the other two.

The family Podocarpaceae includes the following, some of which show interesting distribution patterns; *Phyllocladus, Podocarpus, Microcachrys, Microstrobes* and *Dacrydium*, or, as the Tasmanian species is now known, *Lagarostrobos*.

Phyllocladus species, of which there are six, are found in New Zealand, New Guinea, Borneo and the Phillipines, as well as in Tasmania. None occurs in mainland Australia although fossil evidence has been found. The Tasmanian species, in common with the others, has true leaves which are reduced to small scales. The apparent leaves are actually "winged" branchlets or cladodes.

Podocarpus is a widespread genus in both hemispheres. There are species in Tasmania, mainland Australia as well as New Zealand.

Microcachrys is an endemic genus with a single species, *M. tetragona*, found in western Tasmanian mountains. It is a prostrate, creeping plant with considerable horticultural potential.

Microstrobos is a genus with two species, one, *M. fitzgeraldii*, a rare endemic in the Blue Mountains of N.S.W. The other, *M. niphophilus*, is confined to western Tasmanian mountains.

Dacrydium is a genus which occurs in Chile, New Zealand and Tasmania. Recently the genus was revised and split into three or four separate genera. The Tasmanian *Dacrydium, D. franklinii*, the famous Huon pine, was placed in a new genus, *Lagarostrobos*.

The Huon pine is famous for its superlative timber. It grows only in rainforests along the banks of a few western rivers where, due to its much sought after timber, mature specimens are rarely encountered. A tree felled near the Gordon River (now part of the artificial Lake Gordon system) was ring-counted and shown to be at least 2300 years old.

The family Cupressaceae contains the well known, chiefly Australian genus *Callitris* of which Tasmania shares two species with the mainland. Another genus, *Diselma*, contains a single species, the shrubby *D. archeri*. It is confined to western Tasmanian mountains. This plant also has considerable horticultural potential due to its compact miniature habit.

The Flowering Plants

On present estimation there are approximately 1250 flowering plants found naturally in Tasmania. Of these about 250 are endemic. The following notes describe just a few of the more remarkable and interesting of these plants.

The family Myrtaceae includes the vast Australian genus *Eucalyptus* as well as *Leptospermum, Callistemon, Melaleuca*, etc. Unfortunately the widespread Tasmanian rainforest tree *Nothofagus cunninghamii* has attracted the common name "Myrtle" or "Myrtle Beech'; it is a southern hemisphere beech with affinities with the true beeches of the northern hemisphere of the genus *Fagus*. This misnomer often causes considerable confusion.

Of the 600 or so species of *Eucalyptus* only 30 are found in Tasmania. Of this very small proportion at least 16 are endemic, the greater number being concentrated in the south of the island. The non-endemic species are well represented over much of the S.E. Australian mainland. However, the most widespread species in Australia, *E. camaldulensis*, the River Red gum, or any member of its group, does not occur in Tasmania.

Historically Tasmania has some claim to fame regarding the first species of *Eucalyptus* to be studied. In 1777 Captain Cook, while on his third voyage, hove-to in Adventure Bay, Bruny Island. Two members of his crew collected material

from a tree growing on the foreshore; ten years later the name *Eucalyptus obliqua* was published by a French botanist, C.L'Heritier de Brutelle. This eucalypt is widespread throughout Tasmania and S.E. mainland Australia; in Tasmania it is commonly called Stringybark, while on the mainland the name Messmate is more common.

There are three Tasmanian species of particular horticultural merit. These represent groups which reach their maximum development in the island.

E. vernicosa, the Varnished gum, belongs to a group known as the "yellow gums". Three species are known to occur in Tasmania and one, a species of a very limited distribution in N.S.W. has only quite recently described. *E. vernicosa* has the distinction of being probably the smallest species in the genus. It is a low, bushy shrub or even prostrate plant, found on wet, acid soils on mountain ranges in the west and south-west of the State. Its dense growth habit, small, thick glossy leaves and extreme hardiness make it a potentially useful rockery plant.

E. morrisbyi, Morrisby's gum, belongs to a group of about eight species, five of which are confined to Tasmania. It could well be one of the rarest eucalypts in Australia, being found in only two extremely limited stands, not far from Hobart, on poor soils in a low rainfall area. Small blue-grey leaves, a sparse but even crown with branches to near ground level make this an attractive tree.

E. pulchella, the White Peppermint, is a species within a group which, although represented in the S.E. mainland reaches its major development in Tasmania, especially in the south. It is a small to medium tree with a distribution limited to dolerite soils. It has a compact crown of long but very narrow green leaves. The trunk is a clean creamy-white. Many native plant growers consider this to be one of the most graceful and beautiful of all eucalypts.

The Heath family, Epacridaceae, is considered by some to be the Australian equivalent of the large family Ericaceae, representatives of which occur in Australia (two genera in Tasmania) but which is more widespread elsewhere in the world.

Perhaps the most exquisite of all the epacrids is *Prionotes cerinthoides*, the climbing heath. This plant is chiefly epiphytic, climbing on the trunks of trees in the Tasmanian rainforests, often to a height of 10 to 15 m or more. It is also common on mossy banks and in sub-montane shrubberies in areas of high rainfall. The small, distantly toothed leaves of *Prionotes* differ from those of other members of the Epacridaceae in that the venation is reticulate, with a distinct mid-rib, rather than the parallel-veined as is common with all other epacrids. The flowers are striking and flamboyant, about 30 mm long, tubular, pendulous and delicate pink to bright crimson in colour. The plant in full bloom is an unforgettable sight, especially when found festooning the trunks of trees among the somewhat sombre greens of the rainforests. Botanists consider that its nearest relative is the

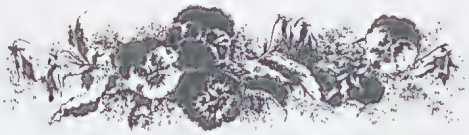
GARDEN
in a
VALLEY

Jean Galbraith

"Marion Manifold we planted in front of my window. "The picture your mind sees when you say 'a red rose' is exactly like Marion Manifold." . . . What a rose she is! We never have enough of her. She climbs outside the dining room window, tapping the frames with wreaths of crimson blooms; she frames the hydrangea bed as one looks down from the nursery."

Garden in a Valley is the enchanting story of the making of a garden in the Australian countryside of the 1920s and 30s. Jean Galbraith's book is brimming with her love of gardening and her joy of living. This delightful new edition includes many wonderful old photographs, reproductions of works from many Victorian galleries and works of art by Australian artists who wished to contribute to this important book.

Garden in a Valley is available from booksellers for $29.95.



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single epacrid which occurs in South America.

There are ten species of the genus *Richea*, nine of which are confined to Tasmania. Richeas are of particular interest in that the corolla of the flower does not separate longitudinally into lobes (petals) but instead remains united as a single unit (operculum) which separates transversly near the receptacle and is thus shed as a whole as the flower opens; the flower of eucalypts is another example of this phenomenon. In most species this operculum is white or creamy yellow; two species are coloured otherwise. *R. scoparia* is particularly colourful, usually a dense shrub with closely arranged, very sharply pointed leaves, which grows in thickets on mountain slopes and wet plateaus in the west and south-west. A population of these plants may show a delightful colour range, from creamy white through pinks, crimsons, and even rusty umber tones, and on a warm day the air is often laced with the "burnt candy" aroma from their nectiferous flowers. The largest species, *R. pandanifolia*, is a truly remarkable plant, a giant "heath", usually with a single trunk up to 10 m, topped by a crown of coarse leaves which may be up to 1.5 m long. Superficially this plant is similar in appearance to the unrelated New Zealand *Cordyline* species.

Another Tasmanian epacrid, *Dracophyllum milliganii* may attain the same proportions.

Undisturbed rainforests and montane shrubberies in Tasmania present a unique sight where groves of the "pandani" rear their crowns above the surrounding mosaic of trees.

The Compositae is the largest family of dicotyledons in the world. It is well represented in Tasmania and three species deserve attention. Two of these are described under the heading "Cushion plants"; the third belongs to the large genus of world-wide distribution, *Senecio. S. brunonis* is a remarkable plant, both on account of its habit and distribution; it is a small but distinct tree up to 5 m high, usually conical in shape, the leaves are linear, sticky and pleasantly aromatic when crushed. It is of extremely limited distribution, known only from the upper slopes of Mount Wellington, and from two other peaks approximately 20 km distant. In habit it is akin to the giant groundsels and lobelias of the Ruwenzori Mountains in central east Africa.

The large and diverse family Protaceae is well represented throughout the southern hemisphere, with *Telopea, Grevillea, Banksia*, etc. in Australia. Another genus, *Lomatia* has representatives in Australia (9), New Caledonia and Tahiti (1 each) and Chile (3). Three species occur in Tasmania and all are endemic in the island. *L. tasmanica* is of special interest as this species was only discovered in 1965. It occurs in a tract of rainforest in the extreme south of the island. Especially noteworthy is that, since its discovery, ripe fruit with fertile seeds have never been observed let alone collected. Some botanists postulate that it may be a stable hybrid between *L. polymorpha* and a now extinct species.

Three other genera are worthy of brief mention: *Agastachys*, with a single species *A. odorata*, known by the common name White Waratah. It is a shrub or small tree of the plains and wet forests of south-western Tasmania. Its dense spikes of brilliant white flowers are highly perfumed and very attractive. *Bellendena montana* also known as Mountain Rocket, is a small shrub of western Tasmanian mountain plateaus. Small heads of pinkish flowers are followed by clusters of bright crimson follicles. Neither of these plants has any close relatives among the other Proteaceae. *Cenarrhenes nitida* is a small shrub or tree of the wet forests and shrubberies of western Tasmania. The fruit of this plant is a fleshy, plum-like drupe rather than a woody or leathery follicle. There is one other species in this genus and this occurs in New Caledonia.

Miscellaneous plants

The "Cushion" plants are of interest both on account of their habit and distribution. All are small shrubs which branch profusely; the branches are so closely and tightly packed, with only the tips visible, that the whole shrub forms a rounded or undulating mound, in some cases so solid that it is possible to tread over them without leaving any indentation.

Plants of similar habit but from quite unrelated families often grow side by side and as they spread coalesce into a continuous undulating sward. With few exceptions these are plants of the high peaks and exposed plateaus; identical or in some cases closely related species are also found in similar areas in New Zealand. None of the following plants, or indeed any closely related plants of similar habit, occur on the mountains of mainland Australia. The following list indicates the interesting relationship between the cushion plants of Tasmania and New Zealand, being common to both:

Donatia novae-zelandia — family Donatiaceae

Phyllacne colensoi — family Stylidiaceae

Chionohebe ciliolata var. fiordensis — family Scrophulariaceae

Chionohebe was only discovered in Tasmania quite recently. It was found on crags near Legges Tor in the Ben Lomond National Park in the mid 1970s.

There are two cushion plants confined to Tasmania which belong to the Compositae. These are *Abrotanella forsterioides*, a hard and compact mound-forming plant, and *Pterygopappus lawrencii*, a softer plant, less compact and easily distinguished by its sage grey-green leaves which are softly hairy.

These mound-forming plants are considered to be of great importance in the high country due to their ability to hold, direct and control water.

Other plants

Anemone crassifolia occurs from sea-level to the higher peaks in the south and west. One other species occurs in New Zealand, these two anemones being the only representatives of the genus in the Australasian region.

Geum talbotianum is a creeping plant of delicate appearance but actually very hardy, confined to the higher peaks of western and southern Tasmania. No other geums occur in Australia, though other species occur in New

Zealand. Both *Geum* and *Anemone* are good examples of plants absent in mainland Australia but present in Tasmania and nearby islands, and widespread throughout the rest of the world.

One of the most widespread and common trees of the Tasmanian rainforests is *Eucryphia lucida*, the so-called Leatherwood, renowned for its nectiferous flowers from which bees produce the famous Leatherwood honey. Another species, *E. milliganii*, smaller in all its parts and extending to much higher altitudes, is also confined to Tasmania. This genus is further represented by at least two species on the mainland, one in coastal Victoria and N.S.W. and another, as yet undescribed. from Queensland. No species occur in New Zealand or New Guinea, however the genus reappears in South America.

Fairly closely related to *Eucryphia* is the genus *Anopterus*. A single species of this is *A. glandulosus*, occuring abundantly through most of the Tasmanian rainforests, while another, *A. macleayanus* is found in northern coastal N.S.W. and Queensland.

The genus *Nothofagus* is well represented throughout New Guinea, eastern Australia, New Zealand and parts of South America. It consists of small to large trees which may be deciduous or evergreen. The species which are found in New Guinea, New Caledonia and New Zealand are all evergreen, as are a few in South America. In Tasmania there are two species, one of which, the evergreen *N. cunninghamii* ('Myrtle" Beech) we share with the S.E. mainland States; it is the major component of most of the Tasmanian rainforests. A second species, *N. gunnii* is endemic in Tasmania. This small tree forms groves, often with interlaced stems and branches, growing along stream banks, margins of small lakes and on stabliized talus on many western Tasmanian mountains. Its special claim to fame is that it is a deciduous species, the only deciduous one in the Australasian region.

(contd. on p. 14)

Summerhome — A Garden Inheritance

by Ann Cripps

In September 1822 Henry Hopkins and his wife Sarah, both devout nonconformists, arrived in Hobart from England.

Henry, who came from a merchant family and had training in the wool trade, set himself up as a merchant dealing in all kinds of goods that the colony desired and was instrumental in the establishment of the wool trade.

He was an astute businessman but noted for his fairness and honesty, and as a result his wealth increased. In 1830 he and Sarah were involved in setting up the Congrgational Church in Hobart, and they devoted a great part of their life to benevolent works.

The Hopkins town house "Westella" was built in the 1830s and in the 1840s Henry Hopkins began work on his "Summerhome", five kilometres north of Hobart Town, on his farming estate at Moonah.

The cottage on the estate was at one time the home of the New Town Academy, but Henry Hopkins incorporated this cottage into a two-storey sandstone and stucco residence with French windows opening on to the verandah which overlooks the garden.

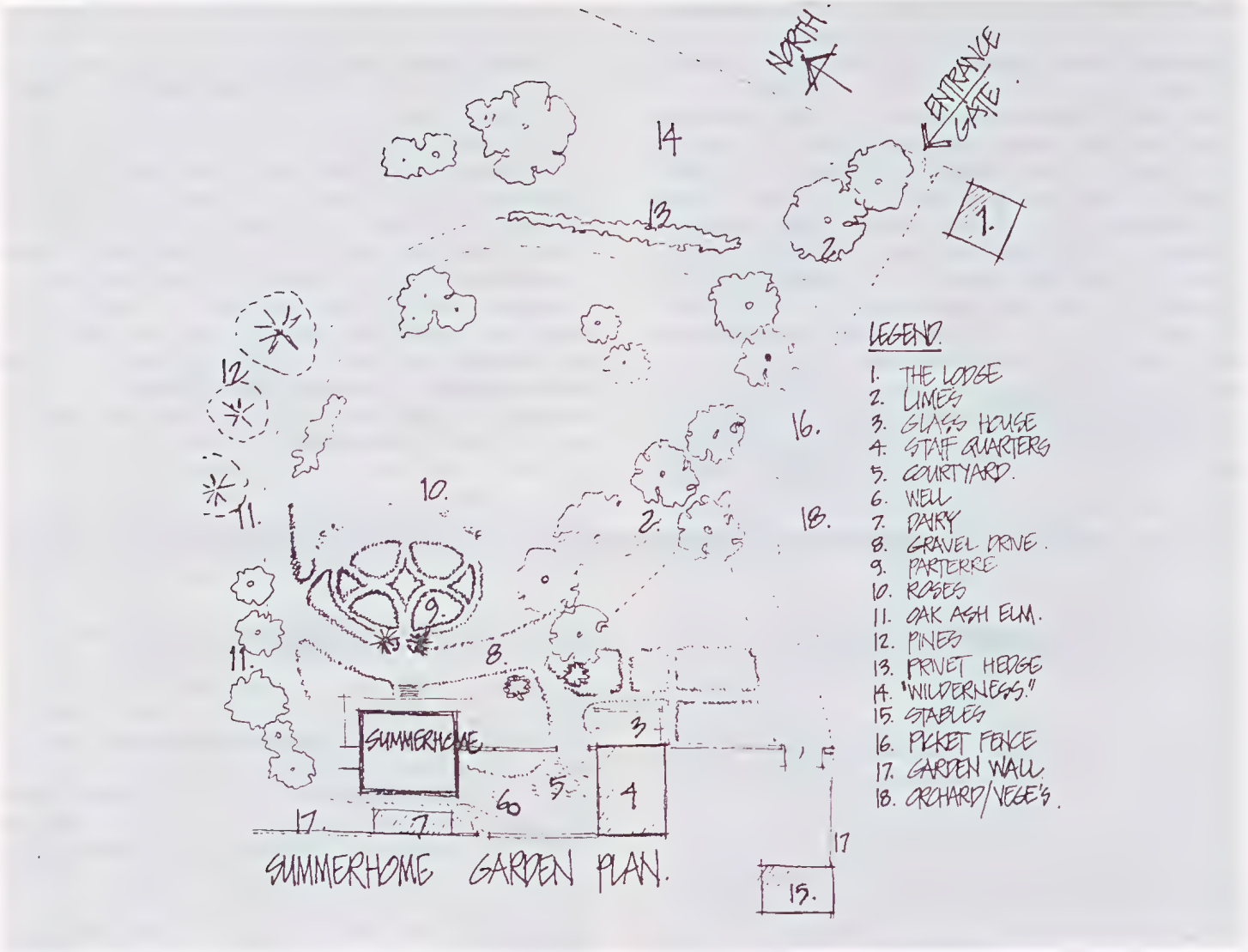
It is a beautiful and elegant Georgian house free of any adornment. This simple style reflects Henry Hopkins' attitude to life, a life free from the signs of ostentation which were so often displayed in houses built by the wealthy at that time.

To the Hopkins family life was governed by their Christianity. The garden at Summerhome, although of great importance to us to-day, evolved from their lifestyle and the need for the garden to be part of the self supporting farm for the family at Summerhome and Westella.

When researching historic gardens much information is often found in early family letters which refer to visits of friends, exchanging plants and seeds, and comments about



The glasshouse at Summerhome.



The Natural Flora of Tasmania (contd. from p. 13)

On conclusion, a brief look at a plant which is neither quite a lily nor quite an iris. *Isophysis tasmanica* is a low, tufted plant, widespread on wet acid soils, from sea-level to about 700 m in the west and south-west of the State. Plants when not in flower resemble large, coarse tufts of greyish grass; the flowers are 15 to 30 cm high, and subtended by distant pale bracts; six deep mauve or rarely yellow segments spread as wide as 8 to 10 cm.

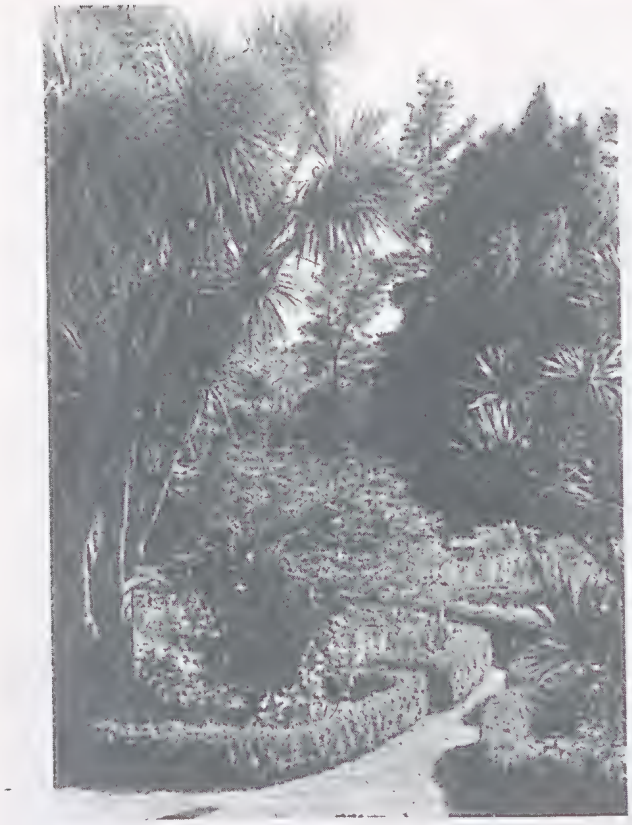
As remarkable as the beauty of this plant may be it is also intriguing to ponder just where it fits into the system. For, apart from some affinity with the Liliaceae and certainly with Iridaceae, this Tasmanian plant is rather a "Lone Tasmanian".

Editor's note

Mr Gray, carefully avoiding controversy in this authoritative article, makes no reference to the plight of much of the unique Tasmanian native flora. There are no protected plants in Tasmania; the only plants with any degree of protection are those growing in National Parks and Reserves. Both current and proposed foresting operations in Tasmania pose a serious threat to the many complex plant associations, including the eucalyptus/rainforest association, due to the depletion of bufferzones and the encroachment of fire from areas cleared for regeneration.

Contrary to popular belief forests are not fully regenerated after cutting; such regeneration only affects desired *Eucalyptus* species. In fact the operations of wood-chipping, milling, etc. completely destroy the delicate and complex balances between all natural life forms. The original forest complex can never be expected to evolve again.

Vested interests maintain that these "developments" will be limited, and that "vast" areas will be left as wilderness. This philosophy may be good enough for to-day, but what about the future? Desecration of the wilderness is far more than a disruption of animal, bird, insect and plant life, and far too few people stop to consider the plants in a true perspective, as the cradle of life rather than an accessory.



the state of the garden. However, the Hopkins family seem to have had more important matters to discuss, hence there is a lack of primary information about the establishment of the garden. However, it is known that Henry Hopkins gave his daughter Mary Ann the task of laying out the grounds.

On the death of Henry in 1870 another daughter Martha with her husband the Reverend George Clarke and their eight children moved into Summerhome. Since then the house and garden have passed down to daughters in the family until the last generation, when the eldest son inherited the property.

The property "Summerhome" is situated on the gently sloping foothills of Mount Wellington overlooking the flat lands that are now suburban Moonah. The approach is past the formal gate lodge up the circular drive planted with limes to the house.

The huge parterre in front of the house and the large glass house are to-day the most important elements of the garden. Henry Hopkins brought the glasshouse back with him after one of his trips to England in the 1840s during which he also visited the Paris Exhibition. Whether it came from France or England is unknown. All that is missing are the lattice fern houses which were annexes to the glasshouse.

These fern houses were particularly cared for by Mrs Arthur Walch (George and Martha's daughter Grace) who was well known as a fern and begonia grower. Because of the nature of their construction — lattice frames and roofs — few ferns houses of this period survived. The glasshouse, however, is in excellent condition. There are no missing panes of glass, in fact all the panes were carefully removed and cleaned by daughter Julia last year.

There is no sign of any form of heating, obviously the angle of the roof made full use of the sun's rays and so any other form of heating was considered unnecesary. To-day the oldest plants in the glasshouse are two magnificent grape vines whose gnarled trunks grow through the walls from roots outside the structure. Outside are some very old Fuchsias and a Wistaria which at one time grew over one of the latticed fern houses.

The box edged parterre is set out in a charming geometric pattern based on an elliptical pattern within the circular drive and symmetrically placed in front of the main entrance steps.

Originally the beds were separated by paths of white gravel brought from nearby Cornelian Bay, and still contains pieces of cornelian, but to-day they have been grassed over. The circular drive was also covered in white gravel. Most of the old plants remain in these beds. Roses such as the Gallica Charles de Mills, another Gallica with a flower very much like the Moss Chapeau de Napoleon, Lamarque, Countess Bertha (Duchesse dde Brabant), Lady Brisbane (Cramoisi Superieur) and two magnificent bushes of Safrano. Other old plants include Japonicas, Acanthus, Lavenders, Forget-me-not, Tree Peony, varieties of Iris, Lilies and other bulbs and two large Cordylines which can be seen in such prominence in early photos. Perhaps one of the few plants missing is the unidentified shrub called the "Plum Pudding" as it was trimmed to this shape, but it was removed by Mrs Arthur Walch because it intruded into the vista from the front steps.

The lowest part of the garden was known as the wilderness as here there was no formal layout. It was an attempt at a woodland garden with a meandering path and plantings of roses, clematis and a variety of conifers.

Behind the lodge and stretching to the southern boundary of the property was planted the early vegetable gardens, and later a mixed orchard was established.

Thus area, although of great importance to the family, was separated completely from the main part of the garden by a picket fence and trees. Here were planted cherry trees, apples, pears, apricots, grape vines, hazelnuts, almonds, walnuts and many more varieties that could be grown in a temperate climate.

Trees are very much part of Summerhome. The early plantings are now mature trees forming canopies over parts of the garden and lime drive, the line of oak, ash, and elm, the hawthorn hedge — all are very dominant elements of the landscaping to-day.

There are many delightful hidden features of this garden. The cobbled courtyard surrounded by the charming brick buildings which were once the staff quarters and the dairy. The well and the pump are still in working order, but the rustic dog kennel is from a later era. Nasturtiums and herbs grow with profusion and there are some very old camellia bushes besides the buildings.



An early photo of Summerhome.

Summerhome is a wonderful example of the quality and style of gardening in the Victorian era, and it is an inheritance which is being lovingly cared for by the present members of the family. Daughter Julia Beekmeijer is carrying on the gardening tradition by propagating the early plants from seeds and cuttings on land that was once the stables and farmland. Next year she plans to open "Summerhome Nurseries" specialising in old fashioned perennials. We wish her well in her enterprise.

Footnote

The author wishes gratefully to acknowledge the assistance given by Mrs A.J. Johnson in compiling this article.

Opening the Garden

Some Discursive Observations and Advice on the Subject

by Peter Valder

Introduction

What an easy, genteel way of raising money. Just hang a notice on the gate and along come a lot of delightful people, unaccompanied by children and with their youth behind them, who pop money in a tin for the privilege of viewing your life's work. As well there are sure to be a few well-groomed young men, not always easy to please, and some positive women who know the names of all the plants. Then all you have to do is run round with a rake occasionally, smile a lot, answer questions, wait for the compliments, and add up the takings.

Anyone with the vaguest suspicion that this is what happens should never, under any circumstances, open their garden. So, on the basis of over a quarter of a century's experience, I present my observations and views on the subject in what follows. Since there is enough material for a major work of non-fiction, I have dealt with the topic under a series of sub-headings.

Getting them to the gate

If you live somewhere where there are lots of passers-by, a notice on the gate may suffice. If you wish to suggest that you are offering something worth viewing, you should make or have made a notice with a professional air about it. The printing should be large enough for people with poor eyesight to read from motor cars, and it should state what days and times the garden is open, the price of admission, and any conditions you may wish to impose.

If you really want a good turn-out you will have to go further than this and organise a little publicity. You may well decide to tell the local tourist organizations, radio stations, garden writers, hotel proprietors or anyone else whom you think may further your cause. It is our experience that such people have been supportive beyond our expectations and we are indebted to them.

You may even decide to pay for an advertisement. And, if you live in the country, you should explain how to get there. If this involves turning from a main road, a notice at the corner will assure intending visitors that they are on the right track.

In modern terminology you are marketing a product, and you will soon find out to whom, if anyone, it appeals. There is no doubt that what the majority of visitors want to see is a colourful display. The park in Bowral at tulip time sets the standard by what many will judge you, or one of those mosaics of colour in which it is hardly possible to set foot between the alpine phloxes. But if this is not what you are providing do not despair. You will be surprised by the number of people who are horticulturally sophisticated and by the effect even a small amount of simple design has on almost everyone. We live in an era when the demand for educational and aesthetically satisfying outings is growing rapidly. Look at the crowds that swarm to the special exhibitions at art galleries. I am convinced that garden viewing is part of the trend.

So your potential visitors are there if you can find them, but in Australia it is hard for them to find out when houses and gardens are open. It would be nice if someone were to organize the publication of a "Houses and Gardens Open to the Public in Australia". If nobody gets there first I might undertake it as a retirement project.

Where do they park the car?

They won't want to walk far and, once they start parking outside the frontages of neighbours, one's popularity in local circles is likely to fall. In fact your attracting outsiders to the neighbourhood will, quite understandably, lead to resentment whatever you do.

We have had bus drivers telling us that our neighbours have told them buses are not permitted to use our road. In fact we have even seen a home-made notice appear at the corner saying "No Entry for Buses". It all adds to the fun.

So you must have adequate parking near at hand and, in addition, be prepared to deal with related problems. Their cars won't start, they lose their keys or lock them inside, their tyres go flat, they run out of petrol. I have become adept at starting other people's cars, and not bad at breaking into them. From time to time they run into each other as well, or get stuck into the mud. It's best not to think about it.

Taking the money

Boxes marked "Donations" or "Admission a Silver Coin" belong to another era. Also it has been our experience that the honesty system produces far less than actually being there and collecting money. Anyway people like to see the inhabitants and ask them questions. It makes more of an outing.

How much you charge, whether you charge for children, and whether you offer concessions for pensioners or organized parties are all matters to be considered. For some reason people who pay a fortune to take dogs to vets seem to think that everything to do with plants and gardens should be, if not free, at least very cheap. I advise you to remember

what the last cup of coffee you bought cost and decide whether you think a visit to your garden is worth more or less than that, bearing in mind that you did no damage to the coffee shop. Anyway, after you have seen your paths churned up and the grass worn away you will probably come to your senses, accepting that every visitor causes wear and tear, whether they have paid a lot, a little or nothing.

In addition to this, if you start offering concessions you will drastically reduce your takings, particularly since you are likely to be charging only a little in the first place. Even so pensioners, though they may arrive in Mercedeses, have come to expect concessions wherever they go. However, we have deferred consideration of the problem, at least until realistic admission prices can be obtained.

I am sure all garden owners must fervently wish that humans could be born fully grown and mentally developed. They must be forgiven for concluding that many parents nowadays have either lost control of their children or never bothered to attain it. Also one gets the distinct impression that the parents of Wayne and Gaylene are more responsible in this regard than those of Fiona and Christopher. I am afraid that, when the expensively but casually dressed descend from their Landrovers accompanied by the similarly attired results of their procreative activities, the heart tends to lose a little of its buoyancy. And the begetters of Mario and Despina, though they shout a lot, also fail to exert any real restraining influence.

So that the moral is that, although most children find gardens boring and would rather not visit them, it is best to charge a small admission fee and regard it as compensation. A mob of children running screaming through a garden not only destroys the atmosphere for others, but usually causes severe damage to the garden itself.

Having got all that sorted out, whether you collect anything at all will ultimately depend on the weather. In the autumn of 1985, for instance, 16 of the 23 days we had the garden open were thoroughly wet. So it is unwise to let your expectations run away with you.

The thing they want most in the world

The moment they are inside they want to visit a lavatory. After all they have probably come some distance. Naturally most private gardens are not equipped to provide for this. If you live in the country, have to provide your own water, and have a septic tank of limited capacity, things are even worse. And in the modern world with its blue water, deodorising sprays, ultra-soft paper, and fear of germs, the notion that it is possible to go behind a tree before you get there is laughable. In fact only last year when I suggested to the mother of a boy of four that she take him behind a tree, she replied that she didn't think he'd be able to do that.

Short of going to the expense of building "facilities", all one can do is to allow those in dire straits to use one of your own lavatories and direct others to the nearest public ones. In our district, which has no water supply, these are of the pit type. For most people a visit to them provides a culture shock greater than a trip to rural Indonesia, particularly if their excursion occurs towards the end of a long weekend.

Some of the larger British gardens have faced up to all these problems, providing specially constructed parking areas, playgrounds, shops, tea-rooms and lavatories. They have had to become businesses to survive. In Australia, botanic gardens aside, such an approach is usually impracticable. So those who open private gardens are never likely to be entirely free of the problems associated with admitting a large number of people to areas which were not designed either to withstand such treatment or to provide for the wants of visitors. One hopes that the visitors, in turn, will accept all this, realising that doing so enables them to see private gardens which otherwise would not be accessible.

Which is the best way to go?

This question crops up over and over again. Having the garden open is a good way of finding out whether there is a best way, or if there really is any way at all. In fact it usually brings home the need for improvements in design.

Whether or not there are problems in this regard, you may well find, as we do, that it is helpful to provide some sort of general directions, arrows on stakes for example, together with ropes or strings to prevent the trampling of vulnerable areas. It is nice, however, to keep all these things to a minimum so as not to spoil the feeling of the garden.

Unless a garden is of the type which can be seen without leaving concrete, stone, or bituminous surfaces there will certainly be damage. For one thing, whatever you do, photographers and those being photographed will trample or sit on anything in order to achieve the results they desire. Also, if you have a vegetable garden, exclusion is the best policy. Even people from the very best of families are unable to resist popping fruits, nuts and suchlike into their mouths.

Sooner or later you will be driven to making decisions about things which are unusually troublesome or damaging. We started by excluding dogs. They all urinate, defaecate, attack other dogs and jump on things even when on leads. Their owners see these behaviour patterns only in the dogs of others, so enforcing this rule takes some fortitude.

Next we decided to exclude strollers. The modern type, with its little wheels in pairs, is. when accommodating the unconscious form of a child apparently large enough to be reproductive, the equivalent of a plough. We feel sorry for the visitors who, as a result, have to carry children, but otherwise the damage to gravel paths and grass is insupportable. Wheelchairs we put up with, as they come rarely and they make it possible for people who could not otherwise do so see a garden.

Picnics are another problem. A circle of pople sprawling around an Esky is hardly an aesthetic addition to the lawn. So we added picnics to our notice asking people not to bring strollers or dogs.

Finally, while on the subject of signs and notices, you will find that people from time to time complain if the plants are not labelled. In our garden most of them aren't. For one thing I simply haven't the time and, even if I had, I don't think I would do it. Firstly, labels create a public garden atmosphere, secondly, people trample on plants to get to the middle of

the beds to read them and, thirdly, the pilferers then know exactly what they are getting.

We have overcme the labelling problem to some extent by writing a short guide to the garden, using as a basis the answers to questions we are most frequently asked.

Selling things

In addition to charging admission fees you may well find yourself selling things, or at least being asked to. You ought to sell teas, postcards, films, drinks or whatever, they cry. For small operations this is more bother than it is worth and, anyway, we feel it is another thing which detracts from the feeling of visiting a private garden.

Having said that, I now admit that we do sell the guide to the garden, to cover printing costs, and we do sell plants. These we grow ourselves and most of them are plants we have in the garden and which are unobtainable from general nurseries. Visitors seem to like to take home a living souvenir. On the whole, however, I do not advise the practice, as container-grown plants have to be cared for every day of the year — a far worse tie than dogs, cats or children.

Then why don't you buy in plants, I can hear you saying. Well this is a risky business. You can never be sure they are true to name, they are unlikely to be what you have in the garden, and the mystique is absent. For similar reasons it's best not to take on selling anything for other people either. It cheapens the atmosphere and you will be held responsible for any defects, something over which you have no control.

General administrative matters

As well as dealing with garden maintenance and repair, insurance, banking and providing change, you must be prepared to answer letters and telephone calls about this, that and the other. Then you will have to cope with lost property and inquiries from people who have lost things, possibly in or near your garden.

You may also be approached by fund-raising organizations asking you to allow them to use your property to make money. How you react to this is a personal matter, but it can soon get out of hand. After some years you may well insist on an admission charge regardless. Most organisers of outings soon get used to this and build it into the price of the ticket they sell. Then everyone is happy.

Other approaches may come from those wishing to get married in your garden, artists wishing to set up easels, film directors wishing to use it as a location, and advertising agents wishing to do likewise. So far, we have driven all these off. Still there is money in it if you are that way inclined, although it has a cheapening effect in non-monetary terms.

Minor annoyances

Some of these have surfaced in what I have already written, but there are plenty more. The garden opener simply has to get used to the person asleep in the middle of the lawn, the photographer with the tripod set up right where everyone wants to walk, waiting for the sun to come out, and people



The Valders' garden: "NOOROO" at Mount Wilson N.S.W.

peering in windows even when you are just the other side of the glass.

Then there is rubbish. Surprisingly little is left behind, though the manufacturers of tissues have a lot to answer for. Used tissues (ugh) head the list of things left behind, followed by sweet papers, the wrappers of polaroid films, cigarette butts, apple cores and orange peel. Fortunately most of these rot away in due course (or are biodegradable as people say nowadays), but the strange fibrous substance inside the filter tips of cigarettes seems capable of making surprise reappearances after long periods.

Much of the population spends its time these days eating snd drinking while walking along. Garden visitors are no exception but what they do with their tins, boxes and bags I am not sure. Either they take them away again or throw them deep into bushes where I don't find them.

Another annoyance is that children pick up fallen flowers, leaves, stones, cicada shells and so on and drop them when they tire of them. Small though such depositions may be, it is amazing how conspicuous they look when out of place.

Displays of affection can hardly be considered an annoyance. In fact we have found it quite rewarding to observe that couples, who arrive walking some distance apart and looking rather agitated, can later be seen hand in hand. Young lovers, with their arms around each other gazing out from the garden into the paddocks which surround it, have a certain charm too. It is only when they can be seen to be making progress towards the ultimate involvement that we would rather they didn't. So far we haven't encountered events which appear to be commonplace in the experience of the State Rail Authority of N.S.W. Perhaps it is just that we haven't been at the right place at the right time.

As a matter of fact it isn't a bad idea to have a walk round every so often just to see how things are going. One tends to get trapped at the gate but a tour about enables one to put a stop to malpractices. Children running shrieking through the daffodils is a spring irritation we regularly experience, as is the pastime of getting through the fences at the boundary of our garden in order to chase the sheep in the adjoining paddocks. Picking bits of plants in order to ask what they are is another common misdemeanour. "I knew you wouldn't mind", they say. They look astounded when I reply that I do mind.

It is also irritating to open books and magazines and find photographs of your garden used without your even knowing they have been taken. I suppose one should be flattered, though it would be nice to feel that one has control over such things. When such photographs are used for advertising it is infuriating. I once wrote an angry letter to Ita Buttrose when she was editor of the Sunday Telegraph, in which a photograph taken in our garden was used to illustrate an article about a manufacturer of prefabricated gazebos, structures which we have been careful to avoid. She failed to reply.

Petty crime

It would be unrealistic to assume that seeds and cuttings are not taken. I suppose one should see it as poetic justice. I sometimes wonder whether, like supermarkets, we should proclaim our right to inspect all bags. Still we don't notice it, so it hardly matters.

The pulling up of seedlings that appear under trees and shrubs is more annoying, as we often have noticed them and intend to use them ourselves. So unlike the seeds and cuttings we are aware that their removal occurs.

The stealing of substantial plants is rare but it does happen. The most depressing event we have experienced in this line was the removal of some rare rhododendrons recently imported from England. However, as the result of a remarkable piece of detective work on the part of my mother we were able, six months later, to drive to a garden 50 kilometres away and take them back.

A curious facet of present morality is that, while shoplifters are regarded as criminals, those who steal plants out-of-doors are not looked on all that harshly. Personally I would recommend the chopping off of a hand.

Catastrophes

We haven't had a proper one yet, though no doubt it will come soon. Visitors occasionally slip and fall but as far as we know, none has become paraplegic as a reult. Still, anyone opening a garden would be crazy not to have unlimited insurance cover. You never know when a tree will fall on someone.

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There are also catastrophes for which you can hardly be held responsible, heart attacks for instance. So far we have had to call an ambulance only once but we keep the number handy. Considering the average age of the visitors we may well need it again.

Complaints

Lest you expect nothing but continuous bombardment with cliches of the "little bit of heaven" type, let me assure you that there will be criticism, and not all of it constructive. This is normal and happens to everyone who goes public, in whatever way. In fact it will probably help you improve your garden, or at least do you the service of changing your beliefs about it.

Fortunately most complaints are trivial and along the lines of "When will the garden be at its best ?" (in mid October, as they stand in a blinding display of azaleas) or "When we were here last the rhododendrons were all out" (in early May, surrounded by maples trying to imitate a bushfire). It never ceases to amaze me that there are people who think that autumn colours last 12 months, or express surprise at the lack of leaves on the trees above the daffodils.

On very rare occasions you will actually be abused by people who have hated your garden or whose children you have attempted to prevent destroying it. A year or two ago things even got a bit physical in a nearby garden on account of the latter procedure. So watch it.

To the alarm of garden openers, a couple of years ago the idea was advanced that gardens open to the public should be subjected to critical appraisal in the same way that restaurants are. It was suggested that stars might be awarded or withheld, so that potential visitors might have some idea of what to expect. Perhaps it is a good suggestion.

Rewards

Having got all that off my chest you might wonder why we bother. But the fact remains that opening the garden has given us great pleasure and satisfaction. Ninety-nine percent of the visitors are appreciative and charming, many of them turn up season after season, quite a number have become our friends. And, if nothing else, if you go to the bother and expense of maintaining what, by Australian standards, is a large garden, it seems a waste if only a few people see it. So if you are thinking of opening your garden, don't be put off, you'll probably enjoy it.

A Visitor's Guide to The Southern Highlands

by Keva North

Only two hours drive from Sydney and from Canberra, and one hour from Wollongong, this scenic area attracts thousands of visitors each year.

After leaving the F31 expressway from Sydney and just before reaching the town of Mittagong, one will see Ferguson's Nursery, an old established general plant nursery, on the left hand side by the railway bridge. From there winding roads lead up to Mount Gibraltar, at the top of which various look-outs provide a panoramic view of the countryside. On the outskirts of Mittagong is Beverley Cottee's Victoria House; here you will find everything for the needlework enthusiast, from tapestries, imported embroideries, and crewel work to beautifully dressed dolls and bears.

The Sturt Craft Centre, in Waverley Parade, Mittagong, is situated in a delightful old four-acre garden. The shop, run by Rene and Michael Yates, has an interesting selection of pottery, weaving, woodwork, clothing, jewellery and metalwork. Throughout the year Sturt has periodic exhibitions to which visitors are welcome.

Five kilometres from Mittagong, to the east of the Hume Highway, is Bowral. Here the Corbett Gardens, in the centre of the town, are famous for the display of tulips at this time of the year, and form the centrepiece for the Tulip Time Festival, this year from the 4th to the 12th October.

Bowral has many excellent shops of all kinds.Robert and Jan Jones of Australian Homestead Gourmet Foods are now retailing their hand-made jams, jellies, mustards, chutneys and vinegars with the "Gourmet Affair" Patisserie in Bowral. The Jones are happy to be associated with Mark and Bev Steeden at "Gourmet Affair", which offers special catering services and picnic and gift hampers. Mark trained as a patisier in Switzerland and at the Dorchester Hotel in London, and on coming to Australia worked at the Regent Hotel in Sydney.

Just off the main shopping centre is Schofield's Garden Centre, well situated on the main road out of town. This well stocked modern nursery opened only last month.

Driving along Kangaloon Road, the main road to Robertson and the Fitzroy Falls, one comes to Hordern's Road, on the left. This leads to Milton Park Country House Hotel, featured eleswhere in this issue.

A little farther on, on the Tourist Road, is Fairlight Christmas Tree Farm; Christmas trees are cut and sold from the property in December, and this year, during the Tulip Time Festival, there will be an exhibition of quilting by Robyn Cooper, as well as sales of potted native plants and conifers.

The village of Burrawang, just off the Illawarra Highway, has an oldworld charm. Here you will find Established Landscape Trees, a large nursery specializing in super-advanced shrubs and trees.

The gardens at Moidart, in Eridge Park Road, will be open for a month commencing with Tulip Time. The nursery at Moidart stocks ground covers, potted bulbs, and a large range

of hardy perennials.

Continuing south from Bowral one comes to Moss Vale, the commercial centre of the Southern Highlands. Beyond Moss Vale, at Sutton Forest, is Mount Broughton Country Resort, which offers first-class accommodation in a country house atmosphere; additional accommodation is to be added next year.

At Exeter is Invergowrie Farm Nursery, now a retail nursery, with a wide range of flowering and fruiting deciduous trees and general nursery lines. This nursery is open at week-ends only or by appointment.

From Bundanoon one can take a guided bushwalk through the 153,000 acre Morton National Park. While in Bundanoon visit the Bundanoon Village Nursery on Penrose Road: they have a number of rare perennials and bulbs. Cherrybrook Nursery in Ross Street, Bundanoon, specializes in rhododendrons, camellias and azaleas, as well as cold climate deciduous shrubs and trees.

To explore the historic village of Berrima, on the Hume Highway, allow plenty of time. Besides the old gaol and courthouse, visit Harper's Mansion, recently restored by the National Trust and now the headquarters of the Trust's Berrima Branch; the gift shop is open on Saturdays, Sundays and Mondays.

There is plenty to shop for in Berrima; arts and crafts, antiques, as well as restaurants and coffee shops. There are also several excellent nurseries; Claude Crowe has been at the Berrima Bridge Nursery, hidden behind the police station, for over forty years; Cynthia Dean specializes in lavenders and grey foliaged plants at her Berrima Lavender Farm, and next door is Dawn Town's Geranium House. Five kilometres out of Berrima Greenhills Quality Trees, a wholesale only nursery, has a range of super-advanced native and exotic trees which are grown in the new terra-temp planters.

Following the Hume Highway back to Mittagong, you pass Berkelouw's Book Barn on the left, where you will find several thousands of book bargains. Berkelouw's also have a Rare Book section, where you may find treasures like Daniel Bunce's "Australian Manual of Horticulture" (3rd edition, 1851) or Jane Loudon's "Gardening for Ladies" (2nd American edition, 1863). A series of catalogues are issued each year on different subjects, including gardening.

Robyn Mayo lives in the Southern Highlands and spends all her spare time painting in water-colours and print-making in etching. On the back cover of this issue is Robyn's painting of Milton Park which was part of her first solo exhibition at the Blaxland Gallery, Sydney.

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The Gardens at Milton Park, Bowral, New South Wales

by Tim North

History of the property

Towards the end of the 19th century and during the early years of the present century the pinnacle of social achievement was seen to be the ownership of an "English style" country estate which could be used for occasional, but comfortable occupation.

One of the most popular areas for this country living in New South Wales was the Southern Highlands, an area of tableland some eighty miles south of Sydney, centred on the townships of Bowral and Moss Vale. The altitude of over 2000 feet provided a climate that was bracing in winter but pleasantly warm in summer; the soil for the most part was fertile and of volcanic origin — Bowral is dominated by Mount Gibraltar, believed to have been volcanic many millions of years ago. The coming of the railway to Moss Vale in the late 1860s and the fact that the Governor of New South Wales had his own summer residence there made the district especially sought after.

In 1910 Anthony Hordern senior, proprietor of one of the largest retail emporiums in Sydney, bought the 1200 acre property known as Mansfield's Farm, a few miles to the east of Bowral, and within easy walking distance of another grand country property, Retford Park, owned by a member of another branch of the Hordernfamily.

Anthony Hordern re-named the property Milton Park, after the town on the New South Wales south coast which had been founded by his maternal grandfather, John Booth. He established shelter belts of cypress and pine as protection against the gusty westerly winds. The house he built is described by Howard Tanner in his "Great Gardens of Australia" as being in the "economical villa style", with balustraded verandahs and a squat octagonal tower. The garden he laid out in front of the house was typical of the Edwardian era with formal geometric beds and low hedges. Further from the house he planted a great number of imported trees — oaks, beeches, elms and conifers of many sorts.

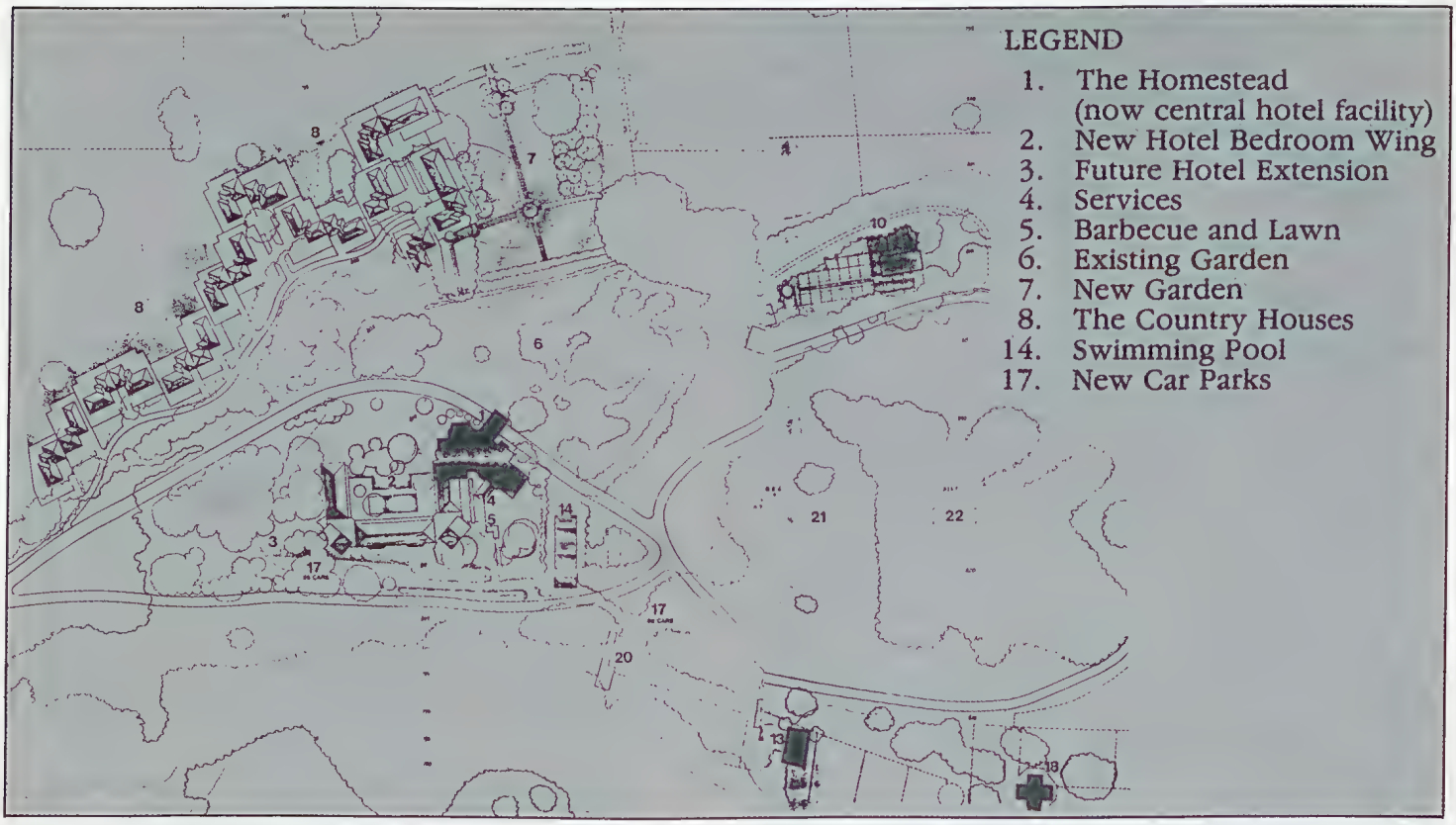
In the early 1930s the gardens were redesigned by Mrs Mary Hordern. She removed the formal beds, arbours and low hedges, and remodelled the front lawn into a series of gentle terraces which culminated in a formal rose parterre garden. A swimming pool, adjacent to the existing tennis court on the east side of the house, was added at the same time; the tennis court surround was planted with espaliered climbing roses. More trees and shrubs, especially rhododendrons, were imported from Europe.

This programme of improvement came to a stop with the outbreak of World War II, during which most of the ground had to be used for the production of vegetables. After the war the garden was carefully restored and was opened to the public for the first time in 1948. The garden continued to be immaculately maintained after Mrs Hordern's death,under, firstly, the ownership of the King Ranch Company and later of Mr and Mrs Peter Baillieu. The Milton Park gardens were opened to the public each year as part of the Bowral Tulip Time Festival.

The fate of this garden, widely recognized as being one of the finest in Australia, was naturally a matter of considerable concern when the property was offered for sale in 1984. Fortunately, it was saved by Ron White and John Cooper, who bought the house and grounds, and whose bold and imaginative plan for the future development of both is described by Ron White himself in the following article.



(photo: Pamla Toler)



The gardens and grounds to-day

Milton Park is approached along Hordern's Road, a turning off the main Kangaloon Road out of Bowral. As the road starts to rise it is flanked by eucalypts until, passing through the main entrance gate, by the side of which is a "picture book" entrance lodge, the planting changes dramatically to tall sombre *Pinus radiata*. This road takes us past the old stable block, to the left of which, across a small area of lawn, is the entrance to the gardens.

The driveway to the house is flanked with *Cornus florida*, rhododendrons and camellias; on the lawn to the right are two fine weeping beeches; a short flight of stone steps to the left leads to the tennis court and swimming pool, both of which are set against a background of tall rhododendrons. The climbing roses round the tennis court have been trained into a series of elaborate hoops.

In front of the house a porte-cochere straddles the driveway, and is covered with an unusual form of *Hedera canariensis* "Variegata" with huge leaves, some 24 cm in length and 12 cm across. From the porte-cochere a central path leads to a small pool, by the side of which are planted standardised *Wistaria sinensis*. The two bronze cranes from Japan which originally stood in this pool unfortunately deteriorated and have now been replaced by two similar ones.

Continuing along the drive past the porte-cochere one can catch a glimpse of the new accommodation wing across a lawn to the left. To the right, a stone flagged path starts one on a circulatory walk of the garden. This area is heavily planted with evergreen azaleas, Japanese maples, *Aucuba japonica* and a variety of conifers. After a moment or two one reaches another pool, now at waist height, at the far side of which is a magnificent waterfall. This pool, which has Japanese maples and wistaria around its edge, is a comparatively recent addition, showing how a garden can evolve and change without in any way losing its original character or charm.

Following the path past the waterfall pond one next comes to a flight of stone steps which leads up to the rose parterre, which is fronted by a stone balustrade that sits on top of a massive retaining wall of local sandstone. The rose beds are enclosed by box hedges, some 80 cm in height, and separated by gravel paths; topiary birds complete the scene.



The Sunken Pool Garden (photo: Pamla Toler)

Staying on the lower level one finds a long border, at the back of which is the stone retaining wall already referred to and in front a tall cypress hedge. The planting in this border, which is to be rejuvenated next year, is planned mainly for spring effect, with low spreading perennials such as *Aurisia saxatile, Phlox subulata, Helianthemum, Iberis, Arabis*, etc. Height is provided by variegated hebes, tree paeonies, *Cistus*, *Lavendula dentata*, and *Gamelopsis*. Looking along the wall from this end one sees that it is slightly curved, so that the eye is drawn along its length to a stone arch at the far end. Through the arch a low stone wall separates the garden from a paddock, entered through an iron gate, which in spring will be a mass of bluebells. Leading down to this gate is a wistaria-covered pergola, underplanted on one side with *Epimedium* species and on the other with *Polystichum*. On either side of this pergola is a small paved garden with a pool. The one to the right is a sunken garden in the centre of which is an urn-shaped pool; *Bergenia cordifolia* is planted round the edge of the pool, and *Erigeron mucronatus*, that incredibly adaptable plant, grows happily on the wall enclosing this little garden; the whole is further enclosed with tall Lawson Cypress,making this an almost secret garden. To the left of the pergola is a raised pool made from a single block of sandstone weighing several tonnes. In this pool a stone figure of a dwarf is about to belay a stone frog with his stick. These two small areas have a backdrop of more rhododendrons and camellias.



photo: Keva North



The long border below the rose parterre (photo: Pamla Toler)



right:
The long border from the entrance drive.
(photo: Keva North)





left:
Two early photographs of Milton Park showing the house, porte-cochere and the original formal beds and low hedges.
(photos by courtesy of Milton Park Country House Hotel)

Continuing up a flight of stone steps is another lawn, in which there are some fine English beeches. Further to the left horseshoe-shaped steps take one up and then down to what is now the Conference Centre, which has views over the surrounding countryside. Continue back up these steps and one follows a meandering flagged path, through rhododendrons and evergreen azaleas. Further to the left one can see huge clumps of agapanthus, while the path itself is bordered with hundreds of hellebores, which provide a welcome touch of winter colour; most are white, but there are shades of maroon and burgundy. If you choose to leave this path you will find yet another lawn, along one side of which is another long border of *Helianthemum, Aurisia saxatile, Iberis, Cerastium, Gazania* etc. and backed by tall rhododendrons and *Pieris japonica*. Either way takes you back to the entrance drive, close to where you came into the garden.

The new developments

The principal new garden area is a courtyard garden enclosed on three sides by the U-shaped accommodation wing. A brick-paved path runs round the three sides, over which is a pergola to be planted with the white form of

Wistaria floribunda "Macrobotrys", which produces racemes up to one metre in length. Outside the brick path is a one-metre wide bed of herbaceous plants, with a predominantly pink, white and blue colour scheme. A large *Sequoia sempervirens*, one of the first trees planted at Milton Park, stands off-centre in this courtyard, now an area of lawn. A further path, along the fourth, open side of the courtyard defines this area, which is further enclosed by an expanded planting of azaleas and rhododendrons, extending the original planting on the side of the house. Stepping stones lead from this new courtyard to the lawn, which sweeps down to the main driveway. Some tree ferns (*Dicksonia antartica*) have been relocated from this area to a gully at the lower end of the garden. A hedge of *Cupressus torulosa* which divided this part of the garden from the surrounding woodland, and which had deteriorated, has now been removed, and more azaleas and rhododendrons planted in its place.

At a later stage the area immediately above the country houses, which incorporates the old nursery, will be re-landscaped so as to extend the garden.

The planning of these new areas is being undertaken by Mr Warwick Watson, who, until a serious car accident a year ago, was an Assistant Director of the Royal Botanic Gardens, Sydney.

The garden at Milton Park, as conceived by Mary Hordern more than fifty years ago, and faithfully maintained ever since, is an outstanding example of a large (it extends over approximately eight acres) English-style country house garden of the inter-war years. It abounds in interesting small and unexpected features — stone seats overhung with weeping Japanese maples, small pools and winding stone steps. While there are few rare or unusual plants here, the planting is bold and imaginative. It is a garden which, in the words of Gertrude Jekyll, serves to "give delight, and give refreshment of mind, to soothe, to refine, and to lift up the heart in a spirit of praise and thankfulness". We are fortunate indeed that such a fine garden has not only been saved, but given a new lease of life.

The Restoration and Development of Milton Park

by Ron White

As I sit above the stables at Milton Park on this early August day torrential drought-breaking rain whips across the circle paddock. It is cold and the animals have taken shelter, but the dams are now overflowing, the garden is saturated and at last we have the prospect of a good Spring.

The dry winter, though not good for the garden, has sped us with great anticipation towards the achievement of a different milestone; the opening of Milton Park estate as a Country House Hotel and village. I am writing to describe the transformation that is taking place, and to re-introduce Milton Park to those who know the estate, as a hotel-in-a-garden.

The Milton Park Estate outside Bowral was established by Anthony Hordern as a model stud farm in 1910. With its homestead, extensive gardens, highly developed farm buildings and the nucleus of a village to accommodate station hands, Milton Park, though of a later period, is in the same homestead-estate genre as Lanyon in the A.C.T., Miralago in the Monaro and Connorville in Tasmania.

Milton Park has been proudly cared for by its few past owners. First, during its development phase with the Hordern family from 1910 to 1960, then by King Ranch Australia Pty Ltd which purchased Milton Park as the showplace for its prize Quarter Horse and Santa Gertrudis cattle breeding activities, and finally by Mr and Mrs Peter Baillieu, who occupied Milton Park as their country home from 1976 to 1984.

By the mid 1980s, however, the continued viability of the Milton Park estate through traditional rural activities was in serious doubt. The large rural holding had been sub-divided and sold so that the estate and its gardens were reduced to 107 hectares. The economies of agriculture had changed over the years, for the worst. The buildings, irrigation system and services infrastructure were long overdue for major renovation.

The question facing heritage properties the world over had to be asked — how to renovate and adapt an ageing Milton Park to contemporary uses so as to provide an economically viable basis for its preservation ?

A company representing the family interests of Robin White and myself and Robyn and John Cooper purchased Milton Park in 1984 with a commitment to preservation. A small number of other committed families later joined our consortium. The architect, Philip Cox, was commissioned to work up our concept of a small, world-class Country House Hotel based around the homestead and to design a number of country houses that could be offered for sale so as to fund the renovation of the estate.

Philip Cox seemed a natural choice as design consultant. He is a student of the Australian homestead, has a fine knowledge of restoration but is also at the cutting edge of contemporary architecture.

The Milton Park Country House Hotel

On your next visit to Milton Park, you will find that the main homestead building has been extensively restored and remodelled as the centrepiece of the hotel. It provides elegant dining rooms overlooking the gardens, comfortable sitting rooms and four cosy upstairs bedrooms. A new accommodation wing comprising 42 guest suites has been constructed to enclose a central courtyard which extends the gardens. This new building has been designed to complement the existing homestead using compatible materials and architectural details.

We have drawn our architectural inspiration for Milton Park from the great Country House Hotels of England and the Relais and Chateaux of France. The hotel manager, Mr Helmut Kircher, came to Milton Park after ten years as Manager at Gravetye Manor in Sussex, England. Gravetye provides for Milton Park a perfect role model. The manor house is set in extensive gardens and as a Country House Hotel Gravetye has established an enviable reputation for impeccable but friendly service and superb cuisine. In Gravetye's case, the garden was laid out by William Robinson, a devotee of the English "natural garden", in 1884.

The chef at Milton Park is Richard Lovett, who has just returned from six weeks working with Albert Roux at La Gavroche restaurant in London. Richard's "cuisine Australien" applies French culinary methods to the freshest of Southern Highlands produce and south coast seafoods. Given public support, we are content that this team of very talented people can achieve world standards of cuisine and service at Milton Park.

Several of the lovely Milton Park estate buildings are being adapted to hotel use. "The Elms" is a conference centre which affords comfort and privacy for seminars, meetings and conferences. It is also a beautiful place for a wedding. The sale ring will convert to an open amphitheatre to house summer musical and dramatic performances.

The Milton Park Country Houses

"The character of the Milton Park homestead provides the vocabulary of forms and materials for the country houses. The architectural expression embraces tall gables and chimneys covering a series of meandering pavilions reminiscent of the houses of Lutyens and the Arts and Crafts Movement in England" (Philip Cox).

The first village of 20 houses, due for completion in late Spring, is planned as a linear spine set against a giant row of *Pinus radiata* at the foot of the gardens. The northerly aspect of these houses possesses views across the main valley of the estate.

The second and last village of 24 houses, planned for future construction, is set to adjoin existing farm buildings to the east of the estate. The village will surround a landscaped space in the tradition of an English common. The perimeter of this village is dominated by giant eucalypts which help to define the common.

These Milton Park houses all have three bedrooms, two bathrooms and extensive living areas and terraces. Residents of the houses have access to the entire estate, can make use if they wish of hotel services but have the security and privacy of strata title.

It is still raining heavily, in fact the gardeners have given up for the day. They will have some storm damage to repair to-morrow, adding to their already heavy workload as they prepare to plant new areas around the hotel and prepare for the Tulip Time Festival opening here in October by Sir Ninian and Lady Stephen.

Do come and visit Milton Park. The gardens are open during Tulip Time, but more importantly, they are now available all year round to our guests. We hope that a visit to this hotel-in-a-garden will be a great treat and an opportunity for you to share some of our excitement at this new adventure for Milton Park.

Moorilla; the establishment of a Vineyard on the Derwent

by Claudio Alcorso

To be wise after the event is a human characteristic. Another, though not common, human trait is to acquire some wisdom with age. Having reached the age when I ought to be wise I shall not start to recount the story of our vineyard by pretending that we carefully examined the composition of the soil and the climatic features of our site before planting. We did all that; soil composition, temperatures, rainfall, hours of sunshine, winds: but we did it several years after the planting of the first vines. The beginning was irrational; it was based simply on tradition with a touch of nostalgia.

We bought the land at Berriedale in 1948. It is a lovely peninsula on the Derwent River estuary; it was then a neglected orchard with a bit of soil erosion. The original inhabitants of Tasmania had camped for many, many years on the point, feeding on the fruits of the sea. The soil above the rocky bank is thickly mixed with shells and occasionally we find abandoned stone tools. We named the place with a word the old people might have used, a word we found in a Tasmanian aboriginal glossary; Moorilla means "a rock by the water". The name has a Mediterranean sound; all the

better. We built a farmhouse, cleared the sickly trees, restored the soil. Thirty years ago we built our home on the point, using as much as possible Tasmanian materials: the stone for the floors came from the dent in the hill excavated for levelling the house site, we used Tasmanian oak for the ceilings, rocks sculptured by waves to form the fountain in the patio, leathers and woods of Tasmania; all good, wonderful materials.

How is this related to the establishment of a vineyard? It is, in the sense that we looked at our surroundings free from colonial inhibitions, free from Anglo-Saxon traditions. I have nothing against Anglo-Saxon values; indeed I admire many English institutions. I am simply saying that it was easier for me to recognize and to love the Mediterranean character of our surroundings and to be in harmony with the environment.

From the top of the peninsula I could see the line of hills gently sloping towards the Derwent. To an Italian eye there was something missing in that lovely landscape; the vineyards. It was as simple as that. Now I am convinced that if by a quirk of history Tasmania had been occupied by a Mediterranean nation all those slopes would have been planted in vineyards and the Derwent estuary would now be famous for its table wines. Shape of things to come ! It does not matter; 200 years is a short time for the development of a culture, both viti- and the one with a capital C.

And so, in August 1958 we planted the first sixty Rhine Riesling vines, to the compassionate smiles of my well conditioned Tasmanian friends. South Australia was the right place for vineyards, therefore Tasmania must be the wrong one. It could not occur to them that for great table wines the opposite might prove to be true.

And, if I am permitted a short aside on the theme of tradition, try to imagine the wilderness of Gallia when, some 2,000 years ago, Roman soldiers planted the first vines in what would become the most famous French regions. They, the soldiers and their camp followers, had the habit of drinking wine, it was part of their tradition, of what we now call the quality of life; they could not transport wine from Southern Italy or Greece, there were no experts around to tell them how they were made; so they patiently persevered for centuries, with varietal selections, ways of trellising, ways of pruning; the sort of process that a French philosopher called "la contribution de l'homme", the contribution that men can make to nature, if they wish. Nowadays tourists visit these areas, famous for their vineyards, and exclaim "Ah, la Cote d'Or! Ideal conditions!"

Our endeavour, by comparison, was easy. We knew that the best table wines are made in cool climates. We also knew that at the time when the early vineyards were established in South Australia public demand was mostly for sherries, ports and for distillation into brandies, all requiring hot climates. The habit of drinking wine with meals emerged in the early '50s and would effect the structure and composition of the industry.



The Riesling vines grew well; the grapes ripened well. Five years passed and we then bought in sixty cuttings of Cabernet Sauvignon from the Coonawarra vineyard of a close friend, a large entrepreneur in the wine industry, one of a the few who kept encouraging us to persevere. A few more years passed.

Some eight or nine years after the first planting, we commenced our patient, and if you will forgive the boldness of the claim, our scientific approach to the question of whether we would make great wines of distinctive quality. After all, there was no point in trying to re-invent the alphabet. Good average wines were made in Australia in warm to hot climates, with good yields per acre, by competent, well equipped, well capitalized companies. In our cool climate, with comparatively low yields, hilly terrain, higher costs, either we would make good quality, distinctive wines, commanding premium prices or the experiment would be no more than a hobby., an expensive one. My best friend used to tell me; "Claudio, why don't you fill your cellar with the best French wines? It would cost you a lot less!"

It now so happened that the executive director of the Tasmanian branch of CSIRO, Dr Don Martin, an open minded scientist, came to have a look at our experiment. He looked at the vines, at the ripening grapes, and he liked what he saw. He realised that Moorilla could be considered a small, free of cost experimental station under conditions very

different from those of the CSIRO's main viticultural station at Merbein near Mildura. Thanks to Dr Martin's interest we commenced a long period of systematic trials. With the assistance of CSIRO scientists we planted many different varieties, aiming at establishing the limits of our climate; we found that, for example and somewhat to our surprise, Shiraz grapes ripened perfectly well, and we made good wine from them. We established the data of our micro-climate; we analyzed our soil and determined ways to improve it and to correct its deficiencies; we tried different ways of pruning, different ways of trellising, we commenced clonal selection. Before you know, indeed before you begin to feel that even though you are not sure, you know enough to determine the road to follow, several years pass. I used to say, with a rueful smile, that I had started a game in which one had to be immortal. The Gods, whatever Gods there may be, must have heard me because our son Julian, who was then living in Sydney, became interested. He decided to dedicate his life to the venture, and returned to Moorilla with his family. So immortality of a sort was established through the children and grandchildren. Of course, Julian had shared as a child in the first wine making and had participated in many of the early vintages. By the time of his return we "knew" that we could make great, distinctive table wines. By then I had visited, several times, experimental stations in France and Germany. I had taken with me samples of our wines, and these had been analyzed and compared. The reports were encouraging. During this period I realised the uplifting implications of belonging to one world, and of being able to move easily and quickly from one end of the world to the other, to have access to the work of the world's scientists, a dream beyond the reach of our predecessors only a few generations earlier. If only we humans understood that we are all citizens of one world, that we must abandon the fragmentation into races, colours and religions. But that is a different story, except perhaps for the implication that drinking good wine helps to open the doors of perception; "in vino veritas".

We had received scientific help during the long experimental phase. We now secured the assistance of expert consultants and we built a good laboratory and purchased good equipment. Fortunately small scale, first class wine-making equipment is available from Europe to meet the needs of the many European small establishments making great wines. Julian studied and attended specialized courses and now runs the show.

The rest is mostly a question of personal philosophies and beliefs.

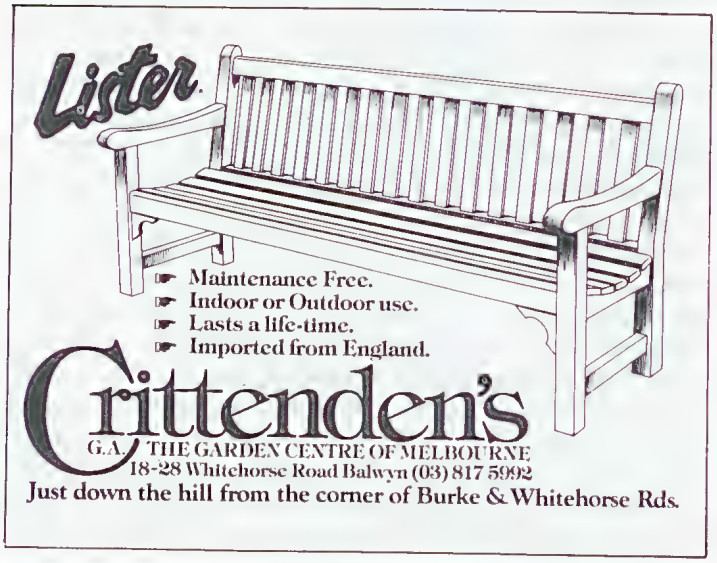
We aim to make only one wine and have decided on Pinot Noir. We have waited for more than 20 years before deciding. Time will show whether we were right.

We are small and we shall remain small. The winery and all ancillary requirements have been planned for a maximum crush of 100 tonnes. The vineyards we have planted at Berriedale will yield 70 tonnes of Pinot Noir by vintage 1991.

We believe that notwithstanding technological progress, the pursuit of the elusive goal of great quality calls for infinite care from the vineyard to wine-making to the matured bottled wine. We believe that such care can be applied only when operating on a small scale, often at extra cost. No short cuts, no compromises.

We are going to build up a mailing list of people who appreciate good quality in wines. Readers of this Journal please write to us if you are interested in receiving details of our releases. We shall tell the truth as we perceive it. If we have a bad year we shall not release the wine under the Moorilla Trade Mark.

At this point readers will ask "Will it work? Will it pay?" My experience in life is that quality sells, and more so, that quality sells at rewarding prices both in good and bad times. So far the wines we release have sold out within a few weeks. Time will tell . . .



Spring in the Gardens

Sydney's Royal Botanic Gardens will gain a festival air for the third annual "Spring in the Gardens", from 9th to 12th October. In a setting of massed flower plantings around the lawns near the Harbour, highlights will include displays mounted by plant societies, live music performances and opportunities to meet well-known gardening experts.

The production glasshouses will be open for inspection with spectacular tropical plants on show, and on the Saturday and Sunday the National Herbarium will be open with exhibits and displays.

The Gardens' 170th Anniversary this year will be celebrated by a special exhibition of posters in the Maiden Theatre, adjacent to the Visitors' Centre.

Entry to "Spring in the Gardens" is free, so why not make it a family outing to see the season's biggest collection of plant displays in one of Sydney's most beautiful locations.



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Telephone: (02) 337 1147

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Burns Philp Travel (Bruce Seckold)
Suite 802/51 Pitt Street, Sydney 2000
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AUSTRALIAN GARDEN HISTORY SOCIETY

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Secretary: Mr T. North, PO Box 588, Bowral, N.S.W. 2576
Treasurer:Mr K. Digby, Shorebrace, Stokes Point, N.S.W. 2107
All correspondence should be addressed to the Secretary.

Annual General Meeting, 1986

Notice is hereby given that the Sixth Annual General Meeting of the Society will be held at The Great Northern Motor Inn, Launceston, Tasmania, on Saturday 8th November 1986, at 6.0 pm.

National Estates Grant for Belmont, Victoria

The Director of the National Estate and World Heritage Section of the Victorian Department of Arts, Heritage and Environment has announced that the 1985-86 National Estate Grant Programme for Victoria includes a grant of $3,000 to The Australian Garden History Society (Victorian Branch) for work to be carried out at Belmont, Beaufort.

The project will be supervised by John Patrick, of VCAH, Burnley, Richard Aitken and Nigel Lewis, architects and conservation consultants. In addition Edward Short, lecturer in Engineering at VCAH, Burnley, will direct the feature survey of the property, and John Hawker, of The Royal Botanic Gardens, Melbourne, will assist with the identification and assessment of plants. Approximately 30 students from VCAH, Burnley, will assist.

The tasks to be undertaken include a history of the garden; a feature survey; an analysis of this and comparable gardens in Victoria; preparation of a maintenance plan; and certain urgent maintenance and works. The documentation and physical research to be undertaken will enable preparation of a statement of significance to guide future work on the garden.

Historic Gardens Conservation in the U.K.

The National Heritage Act of 1983 gave important new powers to the Historic Buildings and Monuments Commission, now generally referred to as English Heritage, to protect and conserve gardens as well as buildings. But it seems that gardens remain the Cinderella of the conservation movement. English Heritage has, however, assumed responsibility for producing registers of important gardens, a job which The Garden History Society has been doing quietly for years; sixteen county lists have been published and another thirteen prepared. When finished these registers will contain data on more than 1,000 gardens.

But there is little money available to restore important gardens in decline. English Heritage did spend half-a-million pounds on garden projects in 1985 though this was used solely on garden buildings. Maintenance costs of a garden with two full-time gardeners is estimated to be twenty thousand pounds a year, and none of this is eligible for tax benefits.

Last year Lord Dickinson, owner of Painswick in Gloucestershire, spent fifty thousand pounds of his own money on restoring this long-lost rococo garden, but with the plan less than half finished, the money ran out. What happens next? "Heaven knows," says Lord Dickinson, "out with the begging bowl, I suppose. Sponsored yew trees? Friends of the follies?"

Other gardens face similar situations. The salvation of a garden depends to a large extent on random individual initiative. Three local councils in the Midlands, for example, have joined in an enlightened partnership to save the derelict garden at Castle Bromwich, which has become a vandalised wilderness; The National Trust hopes to save the magnificent 19th century garden at Biddulph Grange, at a cost of half-a-million pounds.

The Royal New Zealand Institute of Horticulture Garden History Group

At the 1985 A.G.M. of the Institute it was agreed that a Garden History Group be formed. The Group's initial objectives were very limited and centred on organizing a garden history seminar as part of the 1986 Institute conference in Dunedin.

The seminar took place in May, and brought together interested people from all over New Zealand. The programme included several talks on different aspects of garden history, and also provided for much needed discussion and exchange of ideas about the aims and objectives of such a group. With the limited resources available it was decided to limit the Group's initial objectives to the following:

1. To promote the study of the history of gardening and horticulture in New Zealand.

2. To encourage the recognition, appreciation, protection and restoration of historic gardens, landscapes, and important horticultural material by working in conjunction with concerned organizations and persons, e.g. The New Zealand Historic Places Trust, the Institute of Landscape Architects, Horticultural Societies and others.

3. To publish a Garden History section in the Journal of the Institute; to encourage publication of garden history research, both there and elsewhere; to produce a quarterly newsletter in the Bulletin for members of the group.

4. To hold an annual seminar in conjunction with the Institute's A.G.M.

5. To index New Zealand garden history researchers and their areas of research.

6. To establish depositories in specific libraries for the preservation of documents relevant to New Zealand garden history, e.g. plants, designs, drawings, catalogues, letters, papers, and unpublished research papers.

7. To encourage the establishment, maintenance and cataloguing of national collections of plants.

One of the top priorities of the group will be to encourage the recognition, appreciation, protection and restoration of historic gardens in New Zealand. The first stage, however, is to compile a register of historic gardens and landscapes and to develop criteria to assess their significance.

The Garden History Committee will welcome notification on the location of gardens of interest and any reference to known information sources so that an initial listing can be developed.

The needs of the Garden History Group are administered by a small working committee in Wellington. It is hoped to appoint regional co-ordinators around New Zealand.

The postal address is:

R.N.Z.I.H Garden History Group, Box 11-379 Wellington.

State News

Tasmania

The Tasmanian Branch held a competition earlier in the year for a suitable design for the landscaping of the Elizabeth Macquarie Homes at Campbell Town. Entries were judged by Mr Tim Barbour, Head of the School of Horticulture at Launceston TAFE College, and the prize of $50 was awarded to Mrs Selena Clarke of Tea Tree.

The landscaping of these homes had been adopted by the Tasmanian Branch as a Bicentennial project, but after consultation with the Board of Management of the homes this has now been switched from Campbell Town to the Ross Annexe of the homes; this decision was made in view of the amount of landscaping already undertaken at Campbell Town, while the Ross Annexe has had very little. Ross Council has agreed to take on the preparation of the site as well as maintenance once planting has been completed. Mrs Jean Skerritt and Mrs Judy Lewis have taken on the task of drafting a suitable design for the Annexe. In the meantime a copy of Selena Clarke's winning design for the Campbell Town site will be presented to the Homes for future reference, together with a donation of trees for planting within the site.

A number of terracotta pots, to be used as gifts to guest speakers and garden owners following visits, has been purchased from the Relbia Pottery. A motif, incorporating a stylised house and garden with the letters AGHS, has been designed by Mr David Jones, a conservator at the State Library, and will be incorporated on the pots. Mr Jones generously made no charge for his design or for making the dummy mould required.

A.C.T.

The two-day seminar on "The Origins of the Australian Garden" held by the A.C.T. Branch in Canberra in July was attended by over eighty members, and was rated as a highly successful event. Speakers included Ken Taylor, Richard Ratcliffe, John Patrick, Peter Watts, Paul Knox, Trevor Nottle as well as the disembodied voice of Victor Crittenden.

A visit to gardens in the Cooma and Nimmitabel district is being planned for late November.

N.S.W.

The Southern N.S.W. Branch visited Wirrimbirra Sanctuary at Bargo on Sunday 14th September.

The Branch A.G.M. will be held in Goulburn on Sunday 19th October. Visits will be made to several gardens in the Goulburn area during the afternoon, and after the A.G.M. Mr Glen Wilson will talk on the gardens visited, and also about his time working and studying with Edna Walling. It is hoped that as many members as possible will attend this meeting.

Victoria

At the Branch A.G.M. held in June Dr John Foster gave a fascinating talk on "Melbourne Gardens — Early Beginnings".

In July some sixty members were guided round the Government House gardens, having first "beat the bounds" according to the old boundary layout. Talks were given by botanist Peter Lumley and conservation planners Nigel Lewis and Richard Aitken, whose firm is preparing a conservation analysis of Government House and gardens.

In September a visit was made to Williamstown Botanic Garden, one of the State's earliest botanical gardens.

A seminar on the practical aspects of historic gardens maintenance is to be held at VCAH Burnley on Wednesday 15th October; cost $30.00 per person.

Other forthcoming events include:

Sunday 9th November; a visit to Wombat Park, Daylesford, noted for its century old trees and tapestry hedge; it has been in the same family for more than a hundred years. Mr Standish Brooke, son of the present owner, will talk about the garden.Saturday 15th November: a visit to Glenara at Bulla, an historic homestead on the bank of the Maribyrnong River, and dating from the 1850s. For many years it was the home of rosarian and plant breeder Alister Clark. Mr Tom Garnett will talk about the garden and the roses.

Sunday 23rd November: Castlemaine — Buda and Badger's Keep. Mr Clive Winmill will talk about the garden at Buda and there will be a display of photographs in the house.

Wednesday 10th December: a Christmas drink in the Royal Botanic Gardens. BYO refreshments/picnic tea.

For further information on State activities contact:

N.S.W.: Mrs Keva North, PO Box 588, Bowral, 2576; (048)61.1884.

A.C.T.: Mr Richard Ratcliffe, 96 Hodgson Crescent, Pearce, 2607; (062)86.1159.

Victoria: Miss Francine Gilfedder, 310 Wattletree Road, East Malvern, 3145; (03)509.1175 (a/h only).

Queensland: Mr Michael Percy, 27 Jordan Street, Greenslopes, 4120; (07)394.3639.

South Australia: Mr Trevor Nottle, 5 Walker Street, Stirling,

5152; (08)339.4210.

Western Australia: Mrs Oline Richards, 11a Ryrie Avenue, Como, 6152; (09)367.1489.

Tasmania: Mrs Pat Cameron, Mona Vale, Ross, 7209; (003)81.5239.

BOOK REVIEWS

The Royal Botanic Gardens Sydney; a History 1816 — 1985

by Dr Lionel Gilbert; published by Oxford University Press, 1986; recommended retail price $39.95 (includes packing and postage from the Gardens Shop, Visitor Centre, Royal Botanic Gardens, Mrs Macquarie's Road, Sydney, 2000) reviewed by Felicity Baverstock

One hundred and seventy years old on June 13th this year, Sydney's Royal Botanic Garens are much more than a well-frequented haven on the harbour's foreshore.

Australia's oldest scientific institution is rich in links with the history of New South Wales, beginning with the colony's first farm — "nine acres in corn" - planted by Governor Phillip soon after the arival of the First Fleet. The site, now the Economic Beds of the gardens, has been in continuous cultivation since that time and is the oldest example of Australia's built environment.

The publication of this book has been planned to coincide with this anniversary. Dr Gilbert is a noted historian specialising in botanical subjects. It is a scholarly work written with wry humour and keen perception, reflecting a devotion to the science of botany, affection for the Gardens, its plants, politics and personalities, and respect for its achievements and aspirations. Peppered with anecdote, incident and event, the narrative is as entertaining and engrossing to the seeker of fact as those who just love to wander through the Gardens' green acres.

The Gardens' foundation date is taken as June 13th 1816, the day on which Mrs Macquarie's Road to the point which now bears her name was completed. Soon afterwards Governor Macquarie appointed Charles Fraser as the Superintendant of the Governor's Garden. A year later he became the Colonial Botanist. Fraser travelled extensively, setting the pattern for collections and international exchanges of plants and seeds which his successors continued and which takes place to-day with more than 700 botanical institutions around the world.

In 1869 Joseph Maiden succeeded Charles Moore, who had served as Director for an incredible 48 years. Under Maiden's enthusiastic guidance the collection grew to about 15,000 specimens, housed in an herbarium built in 1899 and now the Visitors Centre. The new National Herbarium of N.S.W., opened in 1982, is respected world wide for ecological research.

The Gardens have been the venue for some of Sydney's most spetacular events. The Garden Palace, an enormous Victorian wooden, iron and glass structure built in only eight months for the first Australian International Exhibition in September 1879, attracted more than one million visitors. It was destroyed by fire three years later and is commemorated in the Palace Garden, on the Gardens' eastern boundary. People flocked to the Gardens for the visit of the U.S. Great White Fleet in 1908 and during World War II Sydneysiders watched as the troopships Queen Mary and Queen Elizabeth left the harbour.

The Gardens have many memorials to these and other occasions, among them some of the plants of the living collections. Dr Gilbert tells the stories of the famous Wishing Tree (*Araucaria heterophylla*) planted at Mrs Macquarie's behest and replaced in 1935, the Blue Gum (*Eucalyptus globulus subssp. maidenii*) named after the Director at the time of the Gardens' Centenary, and the Solander Garden, planted in honour of the botanist accompanying Sir Joseph Banks on Cook's voyages of 1768 to 1771. In the grounds of Government House, which come under the care of the Royal Botanic Gardens, is a magnificent Paperbark Tree (*Melaleuca quinquinervia*) planted by Queen Elizabeth II during her first visit to Australia in 1954. Five years later she granted the title Royal to Sydney's Botanic Gardens

Dr Gilbert brings the reader to the present day as the Gardens are embarking on exciting new directions. He describes plans for the two new Annexes at Mount Annan near Campbelltown and Mount Tomah in the Blue Mountains. To be opened to the public in 1988 they will, like Sydney's Gardens, be places for recreation and enjoyment as well as for scientific study and investigation.

Dr Gilbert's lively narrative is well illustrated with maps, old photographs and full colour contemporary pictures of the Gardens, some taken by the author. The front cover is a chromolithograph showing the Gardens in the 1880's.

Flora of South Australia

edit. by John Jessop; published by the State Handbooks Committee of S.A. reviewed by Brian Morley

In "The Advertiser" in 1982 I paid tribute to interstate co-operation by Australian botanists with the publication of the "Flora of Central Australia" under the editorial leadership of John Jessop, Chief Botanist of the State Herbarium in the Botanic Gardens. Once again Dr Jessop, this time assisted by Dr Hellmut Toelken, deserves our gratitude. With 101 contributors from throughout the country, also from Europe, Pakistan, Uganda and U.S.A., it has been possible to publish the 4th edition of the "Flora of South Australia" through the Government Printer. The State Handbooks Committee is to be congratulated on its scheduling of this large four volume work in the Jubilee year, not least by the editorial planning which must have been necessary. The State Government also deserves a bouquet for funding the publication, and in more general terms continuing actively to support the useful work carried out by the Handbooks Committee.

This edition is undoubtedly the best of a series which began in 1922. The four volumes, each measuring 19 x 25 cm and each about 3 cm thick, are bound in stout boards with red buckram and will grace any bookshelf. The title in embossed gold is on both the spine and front cover. The books have good quality paper and are clearly printed, the generic description and key occupying a single column across the page, species descriptions

being in two columns. This arrangment results in improved legibility on earlier editions.

Vol 1 contains 477 pages, a readable illustrated history of botany in South Australia, useful preliminary information on collecting techniques and the treatment of clubmosses, ferns, conifers and flowering plants up to and including the rose family; vol 2, up to page 1106, covers the families from the peas to bedstraws; vol 3 up to page 1682 covers the families from the bindweeds to the daisies; vol 4 concludes with page 2248 and families from water plantain to the orchids. This particular volume also contains the 99 page cumulative index. Each volume includes a useful illustrated glossary of technical terms which will be readily understood by the lay person.

Although continuing to provide a means of identification of all 3,600 species of South Australian native ferns, conifers and flowering plants, about 500 species more than in earlier editions, the new work provides roughly twice as many illustrations which are an invaluable addition. The Flora has become a more pictorial work through which it is a pleasure to browse.

The 16 plates of full colour crayon drawings in each volume are the work of Collin Woolcock, and not only serve to make the work more interesting but represent an artistic technique not often utilised in botanical illustration. The use of certain of the line drawings from earlier editions results in some inconsistency of quality, but the new illustrations more than compensate. One of the most beautiful features of this edition is a series of comparative illustrations of organs in critical plants groups such as *Grevillea, Hakea, Atriplex, Maireana, Eucalyptus, Eremophila, Juncus* and *Bromus*.

The new edition updates plant naming to a modern standard and provides much new information, such as the common names to plants in the State flora. Aaron's Rod, Gentle Annie, Apple of Sodom and Beaugleholes trigger-plant are just four of the estimated 7,000 colloquial names which add a sometimes poetic, sometimes ribald component to the text. The work will undoubtedly act as a stimulus to improvement of our understanding of the flora and will spur overdue research needed on our rare and endangered species of plant in South Australia.

It is, perhaps, a fact of life that any work of scholarship, any pursuit of publishing excellence, becomes prohibitively expensive. However, at $140 for the set, the new Flora should not be considered over-priced, but the cost may deter some traditional buyers. Only 2,500 sets have been produced so you are encouraged to secure a copy before they sell out. There is a ready market for this work in institutional libraries throughout the world, if only because the "Flora of South Australia" is acknowledged as the only complete, comprehensive and modern Flora of any Australian State.

The diligence and vision of J.M. Black, who wrote the first edition of the Flora, has been more than ably continued in this Jubilee Edition. As the Premier, John Bannon, states in his foreword "every contributor is to be warmly congratulated".

(Post-script: "Flora of South Australia" was officially launched by the State Premier in the Museum of Economic Botany, Botanic Gardens of Adelaide, on Friday 1st August 1986).

Royal Kew

by Ronald King; published by Century Hutchinson; recommended retail price $49.95
reviewed by Frances Kelly

Mention Kew and the true gardener or horticulturist thinks "Royal Kew", and falls into a moment's respectful silence. It is our Alma Mater, every gardener's spiritual home.

Kew is pleasure ground and scientific wonderland, a piece of land in an elbow of the River Thames which has seen the comings and goings of kings, queens and talented commoners, and provided a home for an amazing collection of foreigners who really have no business trying to exist there.

This is Ronald King's second book on Kew. I found his first in a remainder shop and pounced on it; called "The World of Kew", published by Macmillan ten years ago, it smacked of those tomes like "The World of Michelangelo", with a lot of superficial guesswork about the life and times of . . . but this was different.

Sure, it had lots of pictures and was easily written like the others, but it told wonderful tales of the plant hunters, their quarries, and the royalty who backed them. It was fascinating.

Obviously Mr King, who for nearly twenty years was Secretary of the Royal Botanic Gardens, Kew, felt there was a better book to be made from the material, so now we have "Royal Kew".

It begins at the Ice Age and the formation of Kew's soil, an excellent description, and rolls on most agreeably through the tempestuous days of the kings who came to use the place as a safe retreat from the plagues and other inconveniences of London.

There are some marvellous descriptions along the way. A favourite is of William Cobbett's desire to see Kew, leaving his job as a boy gardener for the Bishop of Winchester, with thirteen halfpence in his pocket, to set forth for Kew.

He walked all day, spent all but threepence on bread, cheese and a beer, and, in his blue smock-frock, red garters tied at the knees, arrived in Richmond, where he spied a bookseller, and in his window a little book called "Tale of a Tub". It cost him his entire fortune, but he bought it, found Kew, climbed into a haystack in a quiet corner and read his book, which he says brought about the birth of his intellect. Next day he found a Scotsman who gave him food and set him to work; the Scotsman was apparently the great William Aiton.

Cobbett records that the Scotsman lent him other books, but none brought him so much pleasure as "Tale of a Tub". This he carried about with him for years, but it was lost overboard in the Bay of Fundy in North America, which caused him more pain than losing thousands of pounds.

King goes on to tell of the ups and downs of the gardens, of Banks and Hooker and of the sensations which each exotic arrival created. It makes good reading, frustrating sometimes when you cannot quite visualise the parts of Kew he describes (illustrations are sparse) and where snippets of the adventures of plant hunters are given when more would have been appreciated.

But that is the story of Kew, it brings together so many stories.



The BOOK BARN is the first of its kind in Australia and responds to the demand of the reading public for inexpensive fine quality secondhand books. The collection contains over 200,000 volumes embracing a wide range of interests from early and recent novels, general literature, books for readers with special interests, maps and prints, etc.

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Nursery Notes

Woodbank Nursery, Longley, Tasmania

Take the new A6 Southern Expressway out of Hobart, continue on it to Sandfly, then turn right off the expressway, then left by the Longley Hotel, carry on about 3km until, right on top of a steep hill, you find Woodbank Nursery, run by Ken Gillanders and his wife. The Gillanders came here from Victoria ten years ago, bringing the name Woodbank with them. It can be a cold and wind-swept spot, and plants, as well as humans, have to be tough to survive here; all the plants in the nursery have been grown on the premises.

Ken is a noted authority on alpine plants, and specializes in plants for the rock garden. He also has an interesting range of rare and unusual trees and shrubs. His latest plant list (March 1986) is 26 foolscap pages long; no wonder that Woodbank Nursery is a Mecca for Australia's gardening cognoscenti.

If it's dwarf conifers you are after, here you will find a miniature form of *Cedrus deodara* called "Warrakilla'; it has attractive lime-coloured foliage and grows no higher than about 30cm. Then there is *Cryptomeria japonica* "Vilmoriana", about 45cm, which will turn bronze in winter, and the world's smallest natural conifer, *Dacrydium laxifolium*, a bronzy trailing plant that will be no higher than 5 cm, with a spread of about 30cm.

Other interesting dwarf shrubs for the rock garden are *Berberis stenophylla* "Carolina compacta", 45cm, and a miniature forsythia, *F. viridissima* "Bronxiensis", 30cm; also listed is a tiny kalmia, *K. microphylla*, with typical kalmia flowers that grows no higher than 10 cm. You will also find an extensive and fascinating range of alpines, including gentians, erodiums, drabas and saxifrages.

Among the shrubs is the new pink-flowered eucryphia, *E. lucida* "Pink Cloud", featured in the April/May issue of this Journal, two lovely Californian shrubs, *Carpentaria californica* and *Fremontodendron californicum*, the summer-flowering *Stewartia pseudocamellia* which resembles a single white camellia, *Desfontainea spinosa* from South America, with holly-like foliage and scarlet and yellow tubular flowers, and an uncommon magnolia hybrid, *M. x highdownensis*, one of whose parents is *M. wilsonii*.

Send now for a plant list ($1.00 posted) to: Woodbank Nursery, RMB303 Kingston, Tas. 7150; tel (002) 39.6452.

Diggers' Seeds

Diggers Seeds, 105 Latrobe Parade, Dromana, Vic. 3936, have just released their latest Garden Annual, which is full of rare and unusual flowers and vegetables that have been growing in their trial garden at Dromana. Diggers' Garden Annual contains a comprehensive Flower Seed Growing Guide and an expanded section on flower seeds for cottage gardens.

Ring (059) 87.1519 or write to Diggers' Seeds for a free copy.

The Colonial Cottage Nursery, Dural, N.S.W.

Subscribers to this Journal will have read in previous issues a seven-part series "Cottage Garden Notes", written by Mary Davis, and more recently her articles in the April and June issues entitled, respectively, "Poppycock" and "The Macadamia Man".

Mary demonstrated in her "Poppycock" article that views expressed about popular gardening "fads" are frequently not substantiated in practical application, and she has responded to the views in the editorial in the April issue of this Journal ('Fashions — and Fads') which deplored the current "fashion" of cottage gardens as interpreted by the gardening media, by pointing out that that there is a considerable difference between genuine and pseudo cottage gardens.

Three years ago she and husband George bought a small stone farmhouse dating from 1882, then greatly in need of renovation and restoration.

They set about creating what is now Sydney's first true cottage garden nursery. The idea came from visiting a number of private gardens in England and finding a small nursery, usually at the rear, where plants special to that garden were offered for sale.

Mary has qualifications in landscape design and in horticulture, and the task of designing a display garden to suit the old cottage and interest the visitor has been challenging and gratifying.



The Colonial Cottage Nursery will specialize in fragrant trees, fragrant shrubs, selected heavily scented old roses, perfumed climbers, perennials and ground covers, many of which have been included in the display garden.

Of particular interest to new gardeners will be a selection of trees suited to planting in small gardens, a need which the nursery trade has long neglected.

Fragrant trees include: *Azara microphylla, Malus* and *Magnolia* species, Fiddlewood, *Elaeocarpus reticulatus* — to name but a few. Shrubs, both common and rare, will range from daphnes and gardenias, through to perfumed azaleas, jasmines, lavenders, honeysuckles, osmanthus and viburnums.

Among the perennials you may find numerous daisies, dianthus, and violet species, geums, nicotianas, hybrid penstemons, scabious in white, blue and lilac, campanulas, potentillas, hellebores, etc.

Initially, stocks in some items will be very limited. Mary estimates that it will be a full year before stocks will be sufficient to have a catalogue printed; nothing, she feels, is more disappointing to a keen gardener than to have a long list of desired plants, many of which are not available. However, both the beginner and the plant connoisseur will find many choice items, large and small, to complement their gardens.

A gallery containing original paintings of flowers, birds and butterflies, as well as selected pottery and hand-crafted goods for sale will add to the pleasure of visiting the Colonial Cottage Nursery.

62 Kenthurst Road, Dural, N.S.W. 2158; tel (02)654.1340. Open four days only, Thurs, Fri, Sat and Sun, 9 am to 5 pm.



GARDEN CUTTINGS

Dutch Elm Disease

The U.S. National Arboretum recently released two new elm cultivars, "Homestead" and "Pioneer", both of which are resistant to Dutch Elm disease that has been as devastating in U.S.A. as it has in Europe. In another development the Nursery Crops Research in Delaware, Ohio, is studying cuttings from a few surviving wild American elms (*Ulmus americana*) in one Ohio town that appear to have a natural resistance to the disease. Even after direct inoculation of the fungus, cuttings from these trees are showing promise of survival, and they may become the genetic foundation for the re-establishment of the American elm.

Water purifying plants

Some years ago a system was developed using water plants such as duckweed and water hyacinth in primary treatment lagoons to absorb excess nutrients and toxic wastes; the plants were then composted to produce methane gas. The sewage then flowed into another lagoon where more plants completed the purification process, and these were later composted to make a soil conditioner.

This technique is now being used in conjunction with the hydroponic method known as nutrient film technique. At Cornell University plants are grown in gutters with a film of waste water flowing through their roots. The massive root systems that result pick up all the pollutants. Cornell agricultural engineer William J. Jewell says that it takes only a few hours to turn grossly polluted sewage into highly purified water. However, it has not yet been determined whether food crops grown in this way are fit for human consumption.

Bilpin Garden Club Spring Flower Show

This will be held this year on Saturday 11th and Sunday 12th October at the Bilpin District Hall, Bell's Line of Road, Bilpin, N.S.W. Hours of opening will be: Saturday 2 to 5 pm, Sunday 10 am to 5 pm.

Plants as pollution monitors

Researchers in Israel have found that plants are an inexpensive and effective way of monitoring pollution. At least 20 different species are being used in a project designed to measure air pollution levels in high pollution areas surrounding oil refineries at Haifa. It was found, for example, that alfalfa is sensitive to sulphur dioxide, egg plant and tobacco to ozone and nitrates, Aleppo pine to ozone, tomatoes, lettuce, cucumber and pineapple to nitrates, and melons to ethylene. According to Professor Zev Naveh of the Department of Agricultural Engineering at Israel's Institute of Science, even persons with minimal training can analyze plants for pollution damage.

Micropropagation workshop

A series of workshops on micropropagation techniques are to be conducted by Dr Ronald de Fossard. Planned for the future are workshops on controlled flowering, the use of growth regulators, and also one on experimentation in horticulture. These workshops are to be held at Tamborine Mountain Plants, cnr Long and Eagle Heights Roads, Eagle Heights, Qld 4271 (a short drive from Surfers Paradise). Dr de Fossard has conducted more than 30 workshops on micropropagation since 1976, and these have provided the initial training for many commercial laboratories.

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Product News

Sussex Trugs

Trug baskets have traditionally been hand-made by craftsmen in Sussex. The word "trug" was originally "trog" and was an Anglo-Saxon word meaning "boat-shaped".

The Sussex trug to-day is made from Finnish Birch ply, which is highly weather-resistant as well as exceptionally strong. Brass, copper and other rust-resistant nails, pins and screws are used. Handles and rims can either be natural or stained in any one of five colours, dark oak, golden maize, black, dark green or earthen red. There are six sizes, from 14 x 8 ins up to 26 x 13 ins. All ara available from Park Lane Garden Furniture, 87 Winston Avenue, Daw Park, SA 5041 (see advert. in this issue).



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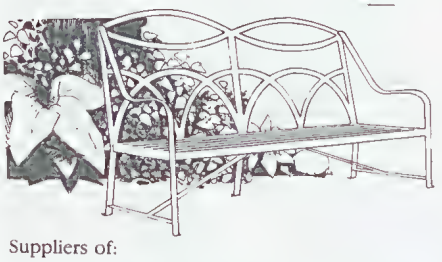
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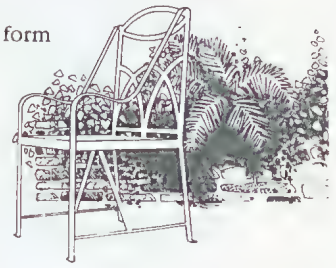
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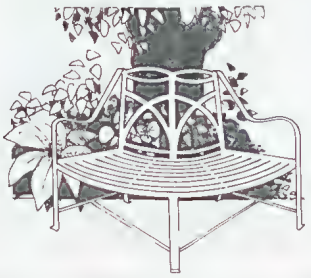
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Horticultural Therapy by Margaret Macdonald

Horticultural Therapy is a relatively new concept in this country, though outdoor programmes of various sorts have been established for many years in institutions such as prisons, rehabilitation centres, schools and community centres.

On a recent overseas trip I was able to experience at first hand how two countries, Great Britain and Holland, both great agricultural countries, have organized themselves in Horticultural Therapy, and the wealth of programmes that are under way there.

H.T. (Horticultural Therapy), the National Association in Great Britain, was first established in 1978 and has a small permanent staff with headquarters at Frome, in Somerset. They publish a regular newsletter called "Growth Point" which encompasses anything that is going on in outdoor activities in any field where handicapped or underprivileged people are engaged. They keep a large reference file and welcome enquiries and articles from all over the world. One of their staff is a permanent field officer who will travel all over the country helping to set up new projects, and with garden designs and so on both for institutions and individuals. They maintain a garden in Battersea Park in London with a full-time horticulturist, and anyone is welcome to come and try out tools of all sorts, different heights of raised garden beds or walking surfaces. At the time I was there the daffodils were in profusion, magnolias were flowering, "God was in his Heaven, all's well with the world".

Of the many centres I visited in Britain three stand out; the Churchtown Field Studies Centre on Bodmin Moor in Cornwall, St. Loyes College in Exeter, Devon, and the Nuffield Centre in Oxford.

Churchtown is an old farm in a very picturesque part of Cornwall which has been renovated and extended to cater for both mentally and physically handicapped people, in order that they may experience and enjoy all sorts of outdoor experience, with the excitement of new sights, sounds, tastes and smells. It is under the auspices of the Spastic Society and the qualified staff, who have a wide range of experience, structure the programme to meet the needs of each group. They use volunteers in their staffing, and young people from all over the world can apply to come and work at Churchtown for three months to a year. Even people with very severe handicaps can experience the variety of the Cornish countryside, rocky shores, wild moorland, estuaries and woods, and take part in sailing, canoeing, or even rock climbing. Close to home there is a nature reserve and bird hide, a farm with domestic animals where groups can help with grooming, cleaning out and feeding, and a horticultural study area with a greenhouse, water garden and raised beds. The atmosphere was one of fun and excitement, while at the same time it is a marvellous learning experience and a way for handicapped people of all conditions to experience at first hand the joys of nature.

St. Loyes College was established in 1937 as a training centre for disabled people, to enable them to reach open employment. One of their areas of expertise for many years has been horticulture. Twenty four students are taken at any one time and attend for fifty two weeks, sitting for the Royal Horticultural Society and City and Guilds examinations at the end. As they are to go to open employment at the end of their course no aids or adapted equipment is used, though the disabilities range from epileptics, cardiac problems or slow learners to amputees and other physical disabilities.

Although there was a large open area there were six huge heated glasshouses for which I was grateful, because the day I was there it was snowing, although early April. One of the glasshouses is devoted to growing carnations which are imported from Israel and grown for cut flowers; another for vegetables, another for cuttings and indoor plants, and so on. The standards were extremely high and with the extra specialised training, modern machinery and the latest techniques, many of the St. Loyes graduates are getting jobs, despite the high rate of unemployment.

Mary Marlborough Lodge, which is part of the Nuffield Centre in Oxford, is different again. Here people come from all over Britain to learn how to manage their wheelchairs, are fitted with and practice the use of their artificial limbs, and try out aids and appliances of all types for their domestic or employment use. A full-time horticulturist, David Hollinrake, is employed and the range of tools and equipment that he had to show and demonstrate was enormous. Many of these are available in Australia, but to have them all under one roof and available to all is something we haveyet to achieve. In conjunction with the Occupational Therapist adaptions for individuals can be made and tried as well as a plan being available for garden designs, a kit form of built up beds and lists of equipment and tool adaptions. An example is a very simple propagating box at wheelchair height with a counterbalanced lid which can be raised or lowered with two fingers, making it possible to be used by people with very limited strength or control. No challenge appeared to be too great for David and his enthusiasm and ingenuity was a joy to see.

Holland has no Horticultural Therapy Association of its own, but uses the facilities of Horticultural Therapy in Great Britain, and has a dynamic lady by the name of Alice Schaier as its representative. She was responsible, in the International Year of the Disabled, for obtaining funds via a tele-bingo quiz to establish eleven therapeutic gardens in Holland in various institutions. She also helped produce a booklet covering all Holland on therapeutic gardens, where they are, what they are and what are their facilities. One of the centres I visited was at Wijk Ann Zee, a Rehabilitation Centre situated in sand dunes, exposed to the North Sea and north-westerly

winds. The client and staff are protected from the winds by high wooden fences. Wood is also used for the raised pond, made of tin, fibreglass and concrete. The choice of plants is limited due to the raw climate but I saw vegetable beds, herbs and, of course, annuals just starting to flower for spring, which comes so dramatically in this country. They also had a very ingenious system of water pipes built into their raised beds to make watering very easy.

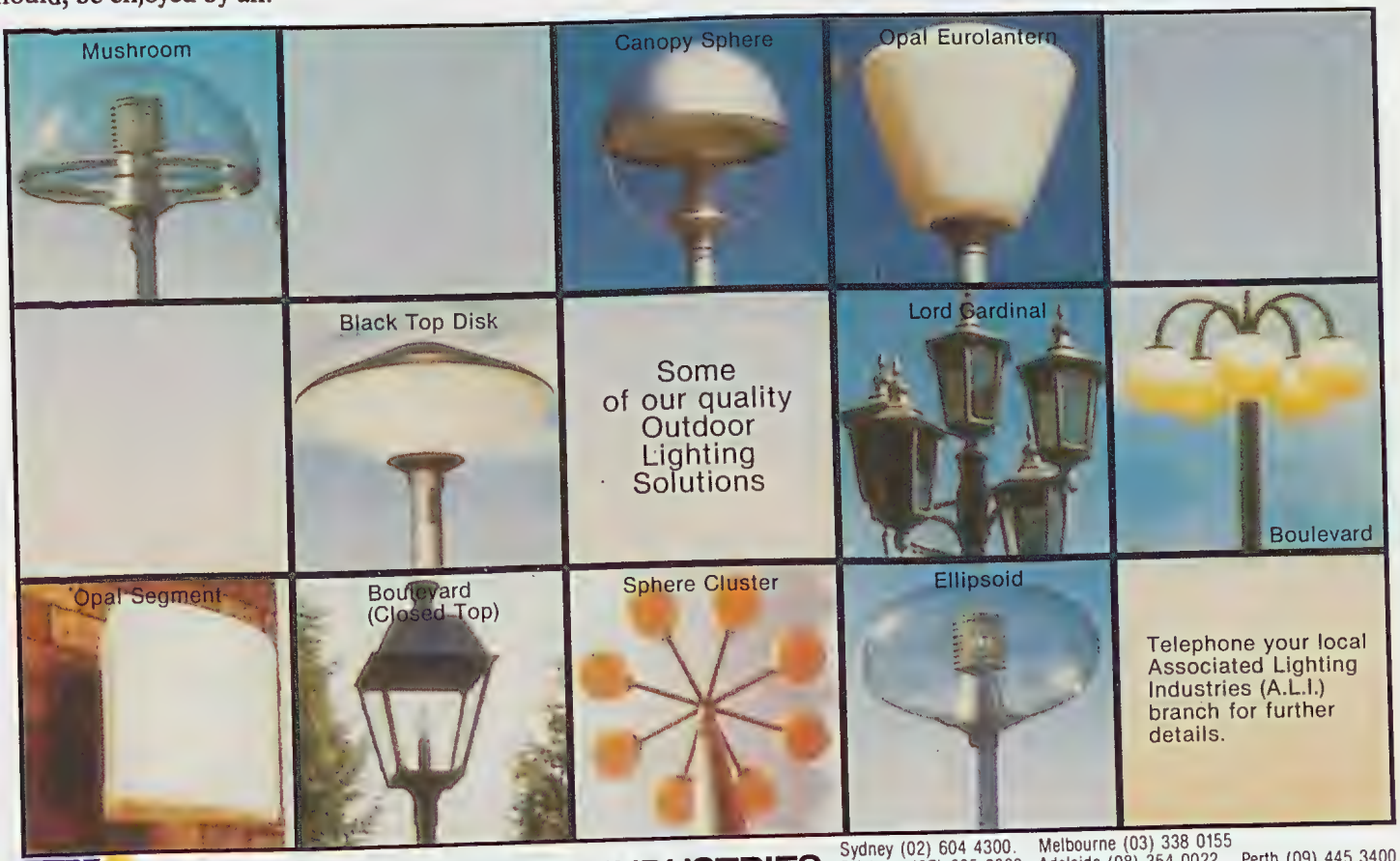
Balders Hoef Activity Centre was another centre visited in Holland, with a large garden area, and one of the clients had invented a potting table for which he had won a national prize. It consisted of a table top with holes for big pots, and wooden rings which could be used to adapt them for smaller pots. A metal wooden sink was set in the table with a lid which could be opened by pushing a rod from the underside of the table, making it possible to be used by someone with an extremely limited range of movement.

One realises after a trip such as this, that we in Australia have a great deal of expertise and facilities, and a climate where just about anything is possible, but we suffer from the "tyranny of distance", both nationally and internationally. We are not good at pooling our resources and knowledge, not out of professional jealousy, but mainly because we just never get around to it!

Horticulture is an activity which can be undertaken by all, even people with severe handicaps, and all the wonder and beauty of living things is something which can, and should, be enjoyed by all.



A client at Oxford with an adapted light-weight hoe.



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A Botanist's Alphabet, E — F

by Brian Morley

Eryngium, the Sea Hollies

Anyone who found for the first time Sea Holly growing in the sand at the seaside, the decorative appearance of electric blue leaves and spiky flower heads growing in such an unlikely and seemingly inhospitable sun-baked habitat, may have shared the sense of wonder I experienced many years ago. It has not left me and I still have a soft spot for eryngia.

My wife and I have grown them from time to time wherever we have gardened. The best collection I recall was that in the garden of the late Lord Talbot de Malahide in Co. Dublin, Ireland. His Lordship obtained seed of as many



ERYNGIUM BOURGATII: National Botanic Gardens, Glasnevin (photo: B. Morley)



FRITILLARIA IMPERIALIS: Beech Park. Clonsolla, Co. Dublin (photo: B. Morley)



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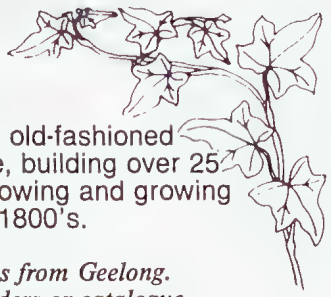
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species from as many sources as possible and demonstrated how poorly understood the naming of eryngia was, and still is, in botanic and other gardens. It resulted in a good collection of species from the prostrate *E. rostratum* to the 2 metre tall *E. giganteum*, but an equally interesting collection of plants with unknown identity, including some putative hybrids.

The taxonomy of eryngia is notoriously difficult; the species occur in all continents and are particularly well represented in South America. They are well adapted to dry Mediterranean growing conditions and are reasonably frost resistant. The thick succulent roots and often spiny leathery leaves make them hardy garden perennials. The flowers are visited by copious numbers of bees and flies, with seed readily produced; the dried inflorescences cut whole and placed in a vase last for months.

My favourites are *E. bourgatii* with moderately large blue-grey flowering heads and linear dissected foliage; *E. agavifolium* with broad spear-shaped leaves and greenish elongate flower heads; *E. ebracteatum* with grassy leaves and slender burnet-like flowering heads, and *E. alpinum* with almost feathery bracts, its only fault (unlike the other above species) being a biennial, showing only fitful perennism and needing to be raised from seed.

E. proteiflorum from Mexico is occasionaly listed in specialist seed catalogues. It had the somewhat inauspicious introduction to home gardeners under the name *Eryngium Delaroux*, which is in error; Francois Delaroche (1780-1813) was the botanist who described the species "proteiflorum". The mistake was rather like calling the common daisy *Bellis Linnaeus*!

Fritillaria imperialis, the Crown Imperial

This plant was first introduced to European gardens in the 1600's from Turkey, although the species has a range extending from Afghanistan and the western Himalayas into Iran. It is one of the largest of the 80 or so species of fritillary and normally occurs as brick red, orange or yellow flowered forms. The large bulb, about 10 cm in diameter with a conical depression at the top takes several years to increase in size from the seedling to flowering stage and this slowness may be one reason why the species is not common in Australia. Once obtained, however, and given average care, Crown Imperial bulbs are tough and regular performers, with inflorescences more than 1 metre tall. They prefer heavy soils and make good border subjects.

David Shackleton's walled garden, Beech Park, at Clonsilla, Co. Dublin, Ireland, is where this informal bed of Crown Imperials was photographed; I only regret being unable to bring back two or three bucketsful of surplus bulbs which he offered me when I last visited him in 1983 ! They are lifted after the leaves die down and tend to sulk for a year after replanting. They may require regular division when established.

Who grows them here? Which nursery will capitalise on this sure-fire cottage gardener's dream ? They should be as common as Madonna Lily, but aren't. Fritillaries, like lilies, belong to the Liliaceae.

Many fritillaries are small and delicate species, often difficult in cultivation and better left to the specialist. However, others are more accommodating, such as *F. pyrenaica*, and make good rockery plants. For further information on these and other smaller bulbous genera Brian Mathew's "Dwarf Bulbs" (1973) published by Batsford, London, is essential reading, and don't forget his companion volume "The Larger Bulbs" (1978).

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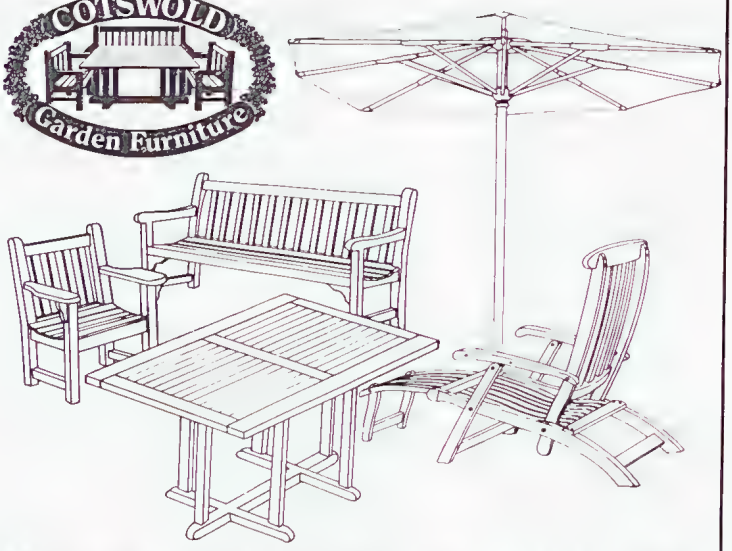
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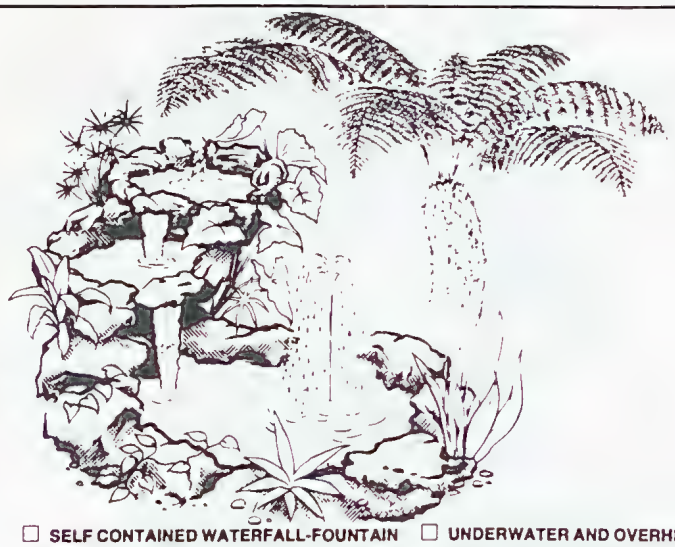
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FRONT COVER:

Sculpture by May Barrie — "Affinity" in Angaston Marble, with the Rondavel in the background (photo: Keva North)

In Our Next Issue

In our February/ March issue Roger Spencer, of the Royal Botanic Gardens Melbourne, will write about Viburnums, and Suzanne Price about "The Discards", with a warning about too hastily discarding a plant that one doesn't like at first sight, or which appears "common" or "unfashionable".

Pamela Harrison will write about the new Botanic Gardens under construction at Mount Annan, near Campbelltown in New South Wales, and there will be two articles on restoring old gardens — Richard Nolan writes about the restoration of the garden at Old Government House at Belair in South Australia, and Karine Harris and Neil Hobbs, of the firm Harris and Hobbs Landscapes, write about their work at the Old Rectory at Braidwood in New South Wales.

A National Gardens Scheme?



One of the most welcome initiatives to come to light during recent months is Victoria's "Gardens Scheme", which was officially launched by the Premier of Victoria at Rippon Lea last September.

The ABC's radio station 3LO is combining with the Royal Horticultural Society of Victoria to have a range of notable Victorian gardens open to the public on various dates, commencing in the spring of 1987.

The scheme, which is modelled on the National Gardens Scheme of England and Wales, will be supported by outside broadcasts from some of the gardens and by a detailed guide book to be published by ABC Enterprises. One aim will be to ensure a consistently high standard by subjecting the gardens to an annual review, and another will be, not just to make the scheme self-funding, but to make surplus funds available for distribution to selected horticultural projects, which will include the restoration of historically important gardens in Victoria.

It is widely recognized that garden competitions, which provide one of the main opportunities for the general public to visit private gardens, seldom attract the best gardens in the district; often the standard is deplorably low. But the public, deluded by ill-informed articles in the local press, take this as their yardstick, so the situation is not only perpetuated, but proliferated.

On the other hand, many once fine gardens are starting to crumble because of no more than sheer economic stress.

So any scheme which both educates the public to a better appreciation of what constitutes a good garden and puts funds in the way of those gardens that need and deserve them, should have the support of all good gardeners.

Victoria is almost always the leader in any horticultural initiative. South Australia, however, through the Board of the Botanic Gardens of Adelaide, is also starting a Gardens Scheme in 1987. Is it too much to hope that New South Wales, which has yet to take any worthwhile State-wide move to help gardens or gardeners, might follow this lead ? And what about Queensland, Western Australia and Tasmania ?

To open one's garden to hordes of invading humans is, of course, a daunting prospect, and some will understandably flinch from it. Dr Peter Valder, in our last issue, wrote about some of the problems and annoyances likely to be met, but admitted that opening his garden gave him great pleasure and satisfaction, with ninety-nine per cent of the visitors being appreciative and charming.

Giving the public the opportunity of seeing more good gardens is one of the best ways of getting people interested in gardens,and of encouraging them to make better ones. The difficulty in the past has been both the paucity of good gardens that are open at any time, and the lack of any guide book to those that are. The news that the Victorian scheme will include such a guide book is especially welcome, but the news of an Australia-wide "Guide to Gardens Open to the Public" would be even more so.

On an entirely different subject, I wonder whether each one of our two thousand odd subscribers could make it their aim to introduce just one neighbour, friend or relative to **The Australian Garden Journal** during 1987 ? This would not only ensure its long-term viability, but would enable us to still further improve the Journal's standard.

TIM NORTH

PROFILES

Kay Overell

Before taking over a garden in one of Sydney's northern beach suburbs (she has since moved a beach or two further south), Kay Overell didn't know "a Daphne from a Diosma". Her sole claim to erudition, she says, is that she has probably read more books on gardening than anyone else in Australia.

Ken Digby

Ken Digby describes himself as an environmentalist with a roving non-commission. At one time an architect with the CSIRO he later worked for the ABC and followed this with a stint as an architect/ planner during the formative years of Macquarie University. He is still unsure whether the first course in Landscape Design at the University of New South Wales adequately equipped him for the conversion of Lane Cove fruit, flower and chicken farms into pasture and playing fields on the campus of Sydney's third university.

At Macquarie he became one of the first to receive a post-graduate diploma in Environmental Studies. He was President of the New South Wales Group of AILA in 1982, and is currently Treasurer of the Australian Garden History Society.



H. B. (Barney) Hutton

Barney Hutton moved to Mount Macedon on his retirement as a schoolmaster in 1974. Since then he has developed his garden, seen most of it destroyed in the 1983 bushfires, and re-planted it. He is a keen plantsman and garden historian, and has carried out a considerable amount of research into Victoria's early nurserymen.

C. L. Wheller

C. L. Wheller was proprietor of Tullamarine Plant Farm for many years before being "planned out of existence" by the Melbourne and Metropolitan Board of Works. He now grows Australian and some uncommon exotic plants in his garden at Romsey, in Victoria.

A Readers' Survey

The Australian Garden Journal and **The Australian Garden History Society** have decided, quite independently, that the time has come

to undertake a survey of readers' and members' responses to the Journal. As a result this issue contains, for every subscriber, a questionnaire designed by Ruth Waters, a final year student at VCAH, Burnley, in conjunction with the Journal's publishers and the A.G.H.S.

As publishers, we have felt a need to know your response to our Journal and the directions you would like it to follow.

Letters we receive from our readers are very encouraging, but we would like to assess our broader readership and direct our Journal in a way that meets your interests.

The Australian Garden History Society wishes to develop a picture of the identity and expertise of members, firstly to permit conferences and seminars to be directed towards the interests of members, and secondly to identify members who may be able or willing to offer advice or assistance in the future — for example with the preparation of submissions to encourage Governmental support for historic gardens.

We would ask all subscribers and members to respond to this questionnaire so as to improve the Journal. An analysis of the results will be published early in 1987. Ruth Waters may be contacted independently by writing to VCAH, Burnley, Swan Street, Richmond, Vic. 3121.

Some Gardens on Mount Macedon, Victoria

by H.B. Hutton

It was following the loss by subdivision of one of the finest gardens on Mount Macedon, namely Derriweit, that the danger of further similar losses of nineteenth century gardens became apparent. A survey by the National Trust of Victoria says of them "The gardens at Mount Macedon represent one of the most important collections of nineteenth century gardens in Australia. Their importance is not so much in the individual design of each garden but rather as a total collection".

Following the Ash Wednesday fire of 1983, which did so much damage to many of them, there is a scheme to incorporate two of them, Alton and Hascombe, into a Mountain Park, which would ensure the preservation of at least two of the notable nineteenth century gardens and make them permanently available for recreational, educational, horticultural and research facilities. Both gardens suffered in the fire but the essential character of each garden is intact and the scars are not now evident.

Alton is on land Sir George Verdon took up in 1874, when the Mount was virtually denuded of trees. A condition was imposed that the land was to be fenced and ten trees planted to the acre. Although a bush fire destroyed his fencing and initial planting, Sir George set about replanting and by 1878 had his "villa", added to later, and this is the house one sees to-day.

Sir George was very keen to preserve the native vegetation as far as possible, together with the exotics he introduced. He planted many conifers and deciduous trees; the huge Douglas Fir, *Pseudotsuga menziesii, Sequoia sempervirens* and *Sequoiadendron giganteum* which one sees to-day must be those which records indicate he planted.

When Sir George died the property went to Mr Justice Hood and later to Mr R.S. Whiting. The latter was a very keen gardener. He lived across the road at Hascombe, where he did much to enhance that garden. There is no indication that he did more than maintain Alton, and when he sold it in 1929 to Mr G.R. Nicholas he was happy to know that it was going to an enthusiastic gardener.

The garden that one sees to-day, apart from the mature trees, is largely what G.R. Nicholas made it. The view from the front of the house was in no way spoilt by the building of a tennis court on the steep slope with its recessed refreshment room and stone table.

The very steep slope was also terraced and planted with shrubs and small trees. A path with steps at intervals provides an unobtrusive axis down this part of the garden, whilst paths zig-zag down to the lower level at an easier gradient. These probably existed before, but in any case Mr Nicholas had them paved with slate, making them most treacherous when wet. To go along these winding paths down to the creek at the bottom with the lily pool and tree ferns is a botanist's and plantsman's delight.

Mr Nicholas went to England in 1933 and brought back mature specimens of weeping ash, weeping elm and a weeping beech, *Fagus sylvatica pendula*. This beautiful tree is possibly the biggest in this country, being about 20 metres high. Many other trees were brought back as well as rhododendrons and azaleas. There is a huge mass of deciduous azaleas, which is a sheer delight to look down on in spring and to catch the scent of the young foliage or the stronger scent of *R. luteum*.

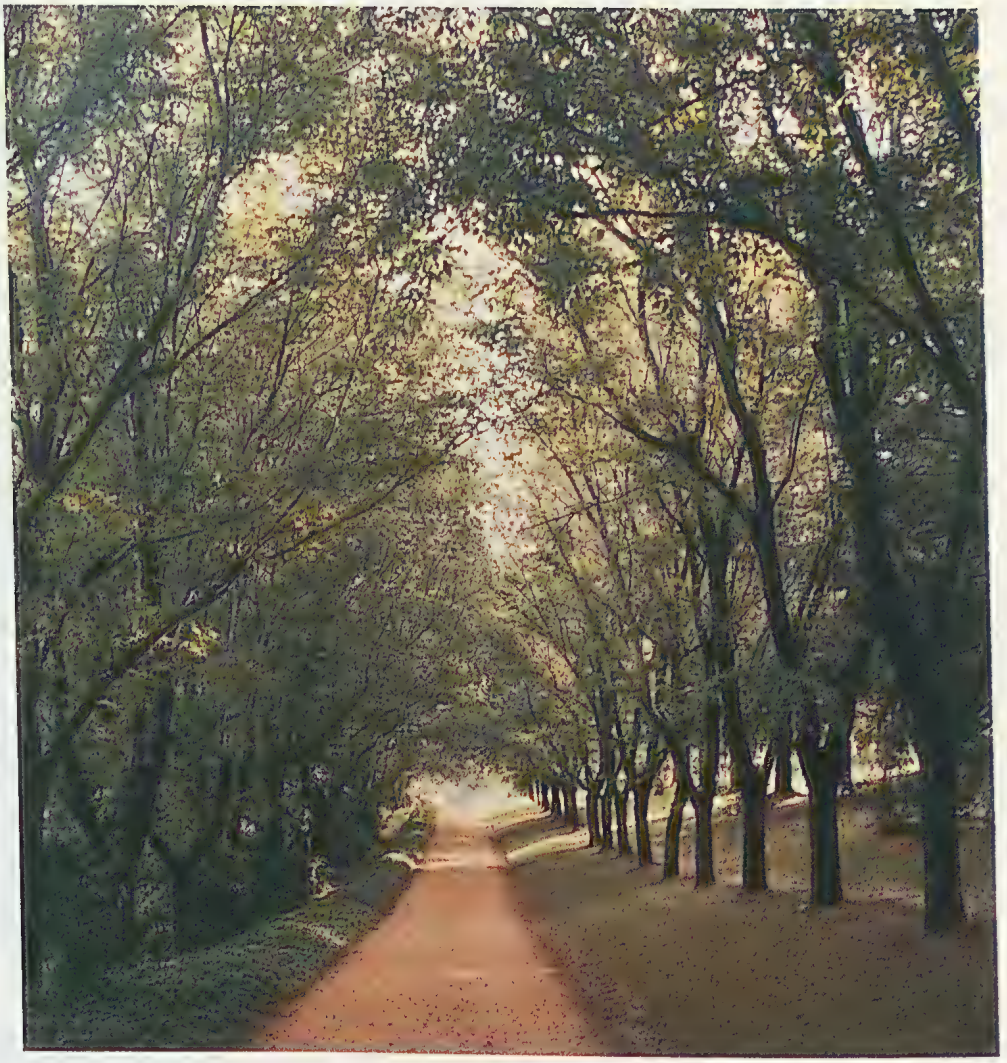
A list of all the conifers would be too tedious for this account. Suffice it to say that this is thought to be the best private collection of large conifers anywhere in Victoria. In addition there are many New Zealand trees, among them the Rimu Pine, *Dacrydium cupressinum* and the Celery Pine, *Phyllocladus erichomanoides*. Of particular interest is the Giant Fuchsia, *F. excortica*, said to grow to 12 metres in New Zealand. It has most attractive papery cinnamon bark, though its flower is insignificant.

The many rhododendrons would be difficult to name to-day. Many had suffered from the all invasive blackberries and sycamores. Much has been done to free them and prune back the straggly growth. Some of these old varieties certainly hold their own when you see them in flower here.

Almost opposite the Alton gate is the entrance to Hascombe. The property belonged originally to R.L.J. Ellery, the Government Astronomer, who came here in 1876. It is not known what he did about the garden, but his successor, R.S. Whiting, was a very keen gardener and travelled widely. He introduced many trees and shrubs to the garden. In 1895 the **Australasian** said "the considerable variety of ornamental shrubs is being added to every year, so it will become one of the most charming little gardens on the Mount".

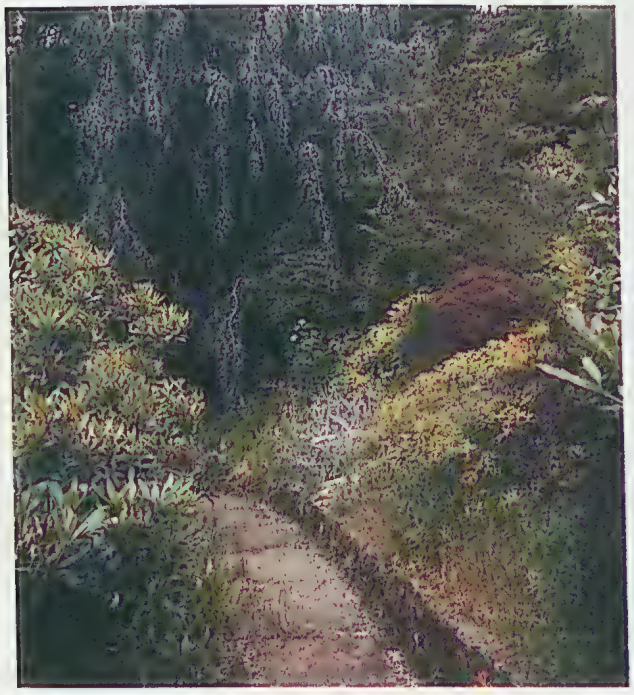
Whiting brought seed of maples back from Japan, and in 1895 had a small nursery of two-year old maples. Among these were the Cut-leaf Maple, *Acer palmatum dissectum*, two of which survive.

The house is approached by a gentle curving drive with a bank of hydrangeas on the left side, which make a fine show in late summer with their mixed colours. On the other side, which slopes down steeply, is a variety of perennials, including the unusual *Filipendula kamchatica*, which grows to about six feet. As the drive opens out near the house there is a splendid *Pseudopanax arboreus*, an unusual and



right:
DUNEIRA:
The Elm Avenue

below:
ALTON
(photos: Pamla Toler)

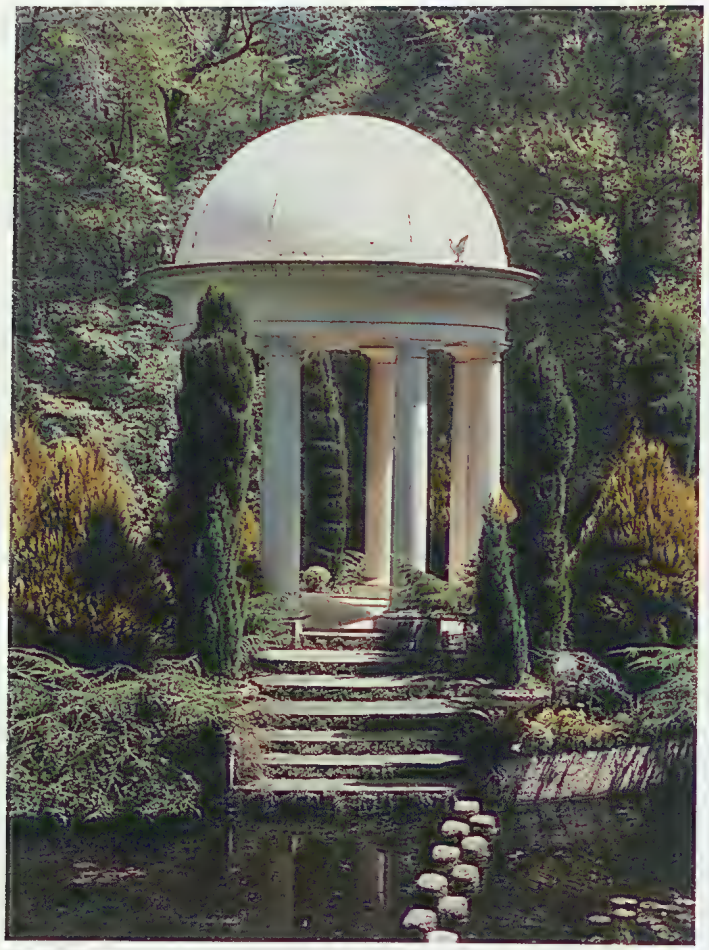


handsome small tree from New Zealand.

There is a grassy terrace in front of the house edged with low growing plants. Among these is a *Halimium*, with silver-grey foliage and impressive golden yellow flowers in summer. It is possibly *H. atriplicifolium*. The terrace has a retaining bank which has two narrow terraces with shrub roses and perennials. These terraces curve round and end with the stone retaining wall.

From the terrace one moves on towards the white border, but in passing one sees the two Cut-leaf Maples which Whiting grew from seed. Others were crushed when a *Sequoia* crashed down on them some years ago. The upper side of the path is planted with the white rose "Sea Foam", complementing the herbaceous border on the other side. Apart from white flowered perennials and silver foliage plants there are some splendid groups of different white lilies.

As one moves gently up under the trees, on the slope on the left there are large areas planted with candelabra primulas, primroses and erythroniums. The damp and shady conditions here are ideal for these plants to naturalise, and the erythroniums in particular have done so to great effect, making a magical sight in spring.





above left:
CAMERON LODGE
— THE TEMPLE OF THE WINDS
(photo: "Your Garden"

above right:
HASCOMBE
(photo: Pamla Toler)

below right:
FOREST GLADE
(photo "Your Garden")



The path, on reaching the gully with its splashing stream and tree ferns, leads one up to two small lakes which are spring fed. They are close together but one is secluded and dominated on one side by a huge old *Rhododendron broughtonii*. The clear surface of the water reflects the surrounding trees and shrubs in a very peaceful scene. The other small lake is more open now. as fire damaged the surrounding trees.

There are many special shrubs as one goes through the garden, particularly many different viburnums and several different eucryphias, which are too seldom seen in gardens.

Duneira, another of the old gardens, is high up on Main Road. Suetonius Officer bought the land in 1872, but it was not until 1875 that a "villa" was built. It is one of the few gardens that is on a relatively gentle slope.

From the main gate with its lodge on one side, the long drive is bordered by a magnificent avenue of elms. In spring, when the new foliage is at its freshest, the ground beneath is studded with primroses, forget-me-nots and at the top end with crocuses.

The drive divides and curves left up to the house, which is hidden by trees and a big bank of rhododendrons. Originally the drive went along the front of the house and curved down to join up again lower down, thus enclosing a wide sweep of lawn.

The drive in front of the house is no longer used as such and has a long herbaceous border beside it, with climbing roses at intervals. The wide sweep of lawn below has a background of various conifers and deciduous trees, providing a peaceful and parklike scene.

At the eastern end of the house is a more intimate and secluded area. On the lawn here is a fine specimen of a golden Lawson's Cypress, which is showing signs of decline. There is also a fine weeping elm in this area.

On the western side of the house, if one goes down the drive a short way and between some holly trees and shrubs, one comes to what has become known as the "Secret Garden". This is a large rectangular area enclosed by a holly hedge and is reminiscent of the Scottish walled garden away from the house. There were once splendid herbaceous borders here, but they were neglected. The present owners are hoping to restore the beauty of this part of the garden to its former glory.

The garden at Cameron Lodge always attracted many visitors when it was open. Much damage was sustained in the fire, but at least some of the large trees survived. The rhododendrons and azaleas were mostly lost. Major replanting and rehabilitation is still going on. However one feature of this garden remained largely undamaged. This is the "Temple of the Winds", designed by Joan Anderson in 1932-33. This temple, classical in appearance, is on an island reached by stepping stones. The surrounding water was to reflect the temple and the dogwoods planted on the edge of the pool. Mr Cameron had other ideas and some ceramic elephants and water lilies intrude into the smooth surface.

Forest Glade. about 10 acres in extent, is probably the largest garden on the Mount. It was developed by its first owners in the years 1931 to 1941. The small and rather undistinguished house was burnt in the fire in 1983 as well as the garden near it. This area has been re-landscaped and the new house is at the further end of the garden.

This garden is also on a steep slope, running down to the main road. The drive from the main entrance led not only to the original house but ran gently down the slope almost to the end of the garden. This main drive has a diversity of trees and shrubs on either side with paths meandering through them. Along the slope, hidden from the main road by trees and shrubs, is an extensive grassed area from which one can look down into the valley over the varied textures of conifers and deciduous trees along the drive. In the centre of this grassed area is a bluestone terrace feature with steps, fountain and statuary. This is a more recent addition which to my mind is out of place, as it doesn't lead from anywhere to anywhere. However, the owner has done much to extend the garden.

Just below where the drive ends there is a small Japanese garden. Below and beyond this the ground falls very sharply down to the creek. This area was ravaged by fire in 1983, but has since been cleaned up and planted with a wealth of exotics. Enough gums have survived to give some shade and many tree ferns have recovered. In a few years when the rhododendrons, maples and other plants have grown substantially these could become a spectacular sight from above.

Another garden which has a specal appeal for many is that of Dreamthorpe. This is at the bottom of the Mount, a little after crossing the creek if one is coming from Gisborne. It is on the left and one can catch a glimpse of an old weatherboard house through the trees. The garden has been somewhat neglected but the present owners are gradually putting it in order. The fire did quite a lot of damage and this meant an added burden.

The front of the house looks out on to two long rose beds running towards a screeniing fence covered with climbing roses, beyond which is more lawn and various deciduous trees.

To the left of this view is a woodland area which extends to the road on two sides. A creek runs through this and feeds a small lake, once the lily pond of the nursery which occupied the site in the 1890's. Many of the larger trees probably date from this time, though many would have been added by Lady Hodges in the early years of this century, when she created the garden. The woodland is best seen in spring with its carpet of bluebells, forget-me-nots and narcissi, many of which line the meandering paths. Japanese maples, rhododendrons and deciduous azaleas are scattered through this area, providing unobtrusive variety to this woodland scene. *Cyclamen hederifolium* has naturalised under trees in one spot and this makes a delightful picture in autumn.

On the east side of the house beyond the creek is the lilac garden — a circular hedge of lilac with lawn in the centre. There is a long herbaceous border near this. Beyond again, after passing an eye-catching golden oak one reaches an old orchard. A winding grass path allows one to enjoy the daffodils in spring. Some of these are a legacy of the old nursery.

For me this is a most romantic garden with a studied informality in its layout. It is fortunate that the owners who have had to tame the wilder parts are so sensitive to the spirit of the place.

Editor's Note:

The article on the Glass Flowers at Harvard University, originally scheduled for this issue, has been unavoidably held over to a later issue.



The Premier of Victoria, The Hon. John Cain, opening Victoria's Garden Scheme at Rippon Lea, September 1986
(see leading article page 52)

(photo by courtesy of The Australian Broadcasting Corporation)

Magic in Morning Chorus Walks

by Susan Parsons

Sometimes words are magical. On the first Sunday in February this year, with 120 other Canberrans, I succumbed to the magnetic effect of a small advertisement in the "Canberra Times" for a month of "morning chorus walks".

We met beside Dairy Flat Road, near the Pialligo garden nursery and orchard area, early in the morning. There were probably equal numbers of men and women and a handful of children. The males were most appropriately attired in desert boots, dun-coloured trousers and army camouflage hats. I felt quite naked without a pair of binoculars round my neck.

Two rangers from the Australian Capital Territory Parks and Conservation Service introduced themselves. My group leader was Canadian-born Joss Haiblen. He gave a preliminary talk about the valuable Jerrabomberra Wetlands in the area between the Molonglo River and Lake Burley Griffin, and the excellent view of the surrounds from Mount Pleasant, above Duntroon, home of the Royal Military College.

Then the moment of reality; off to the sewerage works for some bird watching. At 8 am on a scorching day this was a singular treat. The air was very still. Everyone had a pattern of flies on their back. The horses in the adjoining paddock cantered past recklessly, mother and foal, black stallion. We were silent. A black-shouldered kite flew overhead. The front pond was dotted with ducks, our first experience with an aquatic habitat "in the raw".

Waterfowl — ducks, geese and swans — breed in the Murray-Darling River system, but when the inland dries up the birds head to the coast, searching for places en route in which to survive. Freshwater dams such as Burrinjuck are not satisfactory as the sides are too steep and there is little vegetation. What they need is shallow water, up to half-a-metre deep so these "dabbling ducks" can feed on the surface and below.

Man-made refuges such as these sewerage ponds and dams on private properties, with their fringing vegetation and high levels of nutrients, provide a safe haven from foxes and feral cats.

We watched tiny light brown grebes diving for aquatic insects without leaving a ripple, and coots with black bodies and white forehead shields swimming expertly with lobed feet.

The ranger advised us to creep stealthily to the second pond, keeping our heads below the level of the reeds. Our reward was to see the black duck with its shapely head and long bill, the nomadic grey teal, and a fly-over by cormorants and ibis, patrolling the banks.

Then a flock of wood ducks landed on the water. They do not end-up and sift the water for food but like to graze on the seeds of grasses on land. These maned ducks have most benefitted from man's development and clearing of land.

One man in our group told of wood ducks which sit all night on the greens of the Belconnen golf course in Canberra, providing putting hazards for early morning golfers.

We then crossed the road to Kelly's Swamp. This has been developed with gravel paths and brush fencing "hides". As we trampled sweet-smelling herbage I decided this was the closest thing in the A.C.T. to an African safari. A thoughtful woman offered me her binoculars which highlighted the glorious colours of the eastern swamphens, with their purple flanks and red shields, and the dusky moorhens. The ornithologists among us were excited to see movement in the water plants. We listened to the sweet song of the reed warblers, which spend their life hidden from view, feeding on insects among the dense reeds.

A huge flock of seagulls had turned the small island in the swamp from sandy brown to white, and pelicans, not intimidated by our presence, flew over in aeronautical formation to make a precision landing close by.

The theme for World Environment Day 1986 is Wetlands, and the slogan this year is "Wetlands are not just for the birds". To mark the day on 5th June the Department of Arts, Heritage and Environment said that wetlands are too often drained, filled in, polluted or otherwise damaged.

The Jerrabomberra Wetlands is a significant area, being so close to urban development. Observe it with interest when you visit Canberra, each time you drive from the airport towards the Parliamentary Triangle.



THE BLACK DUCK AND EASTERN SWAMPHEN

Reprinting Traditional Garden Literature

by Frances Kelly

For a book collector, sub-category gardening, certain moments linger in the mind.

One of the most nostalgic occurred a couple of years ago in Delhi, in India, in the Oxford Bookshop. It was the sort of bookshop we used to know, mysterious dark corners, nice wooden shelves with glass doors, and collections of books on the most extraordinary subjects. The magnet for this collector of course was the gardening section, and there were books in it you would not believe. It was like a time capsule. As if someone had rung up Hatchards in 1931 and ordered one of everything for the English population making their gardens in the cool of the hills, forgetting they had mostly left and going back to the Cotswolds on their Army pay. Wonderful books, and at Indian prices.

The names of most of them have escaped me now, I just have the impression that each was desirable. But one was infuriating. Before leaving Australia, at great expense to the management, we had bought a superb leather bound edition of von Mueller's **Extra Tropical Plants and their Usages**. It was more than I could afford at a Sydney antiquarian book seller, but here it was,in the Calcutta edition, for 120 rupees, that is $A12.

The restrictions of baggage allowances forced us to turn our back on this treasure trove, but I think of it often.

It comes to mind at this time because there has been a small publishing revolution to our benefit. Instead of having to break the bank for first or third editions of our favourite garden authors, they are being reprinted as fast as the presses can turn — in paperback.

For around $20 these days we can buy Mrs Earle, Canon Ellacombe, and even Miss Gertrude Jekyll.

This collector, sub-category gardening, had a mischievous thought; what effect is this having on antiquarian prices ? Probably crashing she thought hopefully — a bargain ever on the mind.

Wrong. "If people are collectors", says Kay Craddock, antiquarian bookseller of Flinders Street, Melbourne, "they want the originals". Kenneth Hince, now removed from his famous shop in Prahran to South Caulfield, agrees. "The only effect on second-hand books", he says, "is in the case of reference books". He gives an example in art books where Moore's **History of Australian Art** and Alan McCullough's Encyclopaedia were reprinted, second-hand prices fell because people needed the information, not the art of old book making.

As Anne McCormick, antiquarian dealer of Paddington in New South Wales, said recently, "What would you rather have ? A 100 year old book or a paperback reprint ?".

True, they don't make books like they used to — or do they ? Anne O'Donovan is making beautiful books, but more about that in a moment.

We asked Neil Robertson of the Margareta Webber Bookshop, Melbourne's poshest, what he thought.

"Well", he said, "there's an awful lot of snobbery in gardening these days. People are reading Jekyll because she's fashionable. I wouldn't recommend her to a new gardening reader at all. I would go for Canon Ellacombe or Mrs Earle. Canon Ellacombe is an intellectual, a fine naturalist, but most readable, even for non-gardeners. In fact Century has his book listed in the arm-chair travellers' section. Mrs Earle is a nice gossipy read, though".

Mr Robertson thought Penguin would have sold large numbers of the Jekylls however.

Penguin Books agreed, it is selling the Jekylls well. But in checking this out we upturned a nice little publishing muddle, for it seems that Macmillans' Papermac imprint and Penguin are both publishing Jekylls and both are about to hit the market with reprints of **Wood and Garden**.

A lot of to-ing and fro-ing on the telephone revealed that Macmillans thought that Penguin was going to take over their Jekyll titles, then it was denied. Watch the spines for further developments.

Marketing Manager of Macmillan, Peter Phillips, says there is a tremendous revival in traditional gardening literature, and publishers are doing a bit of jostling to keep up with the market. For instance, he says, Macmillan lost a Walling title to Anne O'Donovan last year, in fact he rather implied that she snatched it.

"Mean of them", commented Anne O'Donovan, who has brought out a beautiful new edition of **A Gardener's Log'**. "This book was done by Macmillans in 1951 but it was remaindered, and so I took up the option".

The new edition uses many photographs of Edna Wallng's from the 1930's and 1940's which have not been seen before, and which are used to give the whole book that distinctly Walling feel of satisfied cats basking in faint remembered sunshine.

Another small publishing house, Five Mile Press, has published another Australian classic author's work, Jean Galbraith's **Garden in a Valley** which was first issued in 1939 as a shoestring wartime booklet. It is now very glossy indeed, designed by Peter Cuffley, with many pleasant pictures which have little to do with the text, but which make for a showy book. As Jean Galbraith commented in an interview on the book, she wonders if the pictures will distract the readers from the words.

It is a narrow path to walk — whether to opt for a period feel, or whether to make the most of modern colour printing and attract new readers with a gloss-out. But the field is now wide open. There are many wonderful books to rediscover.

In the U.K. for instance Cadogan Books is republishing works by the great plant collectors — Smythe, Kingdon-Ward and Farrer. Viking, part of the Penguin empire, has a marvellous collection of Sackville West, Jekyll, Lutyens, and Faber has reprinted Marjery Fish's books most attractively.

Perhaps someone has Eleanor Sinclair Rhode, Donald McDonald, J.C. and Jane Loudon on their lists too.

Neil Robertson commented that gardeners are not collectors of books; perhaps we are not compared with other categories, but there is a goodly traffic between Australia, England and the U.S.A. in catalogues in search of material unavailable here.

Why do we go to this trouble when there are so many fine contemporary authors ?

One reason is that they wrote about the plants we knew we were losing, and how to grow them. As we begin to bring those old cottage plants and roses back into cultivation, we have to know how to sustain them. Also these books had in common a tremendous love of the subject, were written with gentle wisdom, and great respect for Nature. The authors wrote about garden making which was not much done before gardening came back as our number one pastime, and we longed for that sort of reading.

Now we are getting a flood of books and you realise we are witnessing a tremendous change in gardening as people relearn those skills which were second nature to their grandparents and which gave them so much pleasure.

This is an interesting phase, and a line of Mrs Earle's made me laugh at our current conceits. She says "Roses have increased apace since Redoute painted them, but many of the roses in this book (of his paintings) are now called old-fashioned. We now have the bloated figure of the Bourbon rose called "Souvenir de la Malmaison". For Mrs Earle "Souvenir" was a bloated modern, for us it is a treasured oldie. Ah, the passage of time.

Following is a list of a few of the reprints now available:
Mrs Earle: Pot Pourri in a Surrey Garden
(Century Hutchinson $14.95)
Canon Ellacombe: In a Gloucestershire Garden
(Century Hutchinson $14.95)
William Robinson: The Wild Garden
(Century Hutchinson $14.95)
Gertrude Jekyll: Roses for Country Gardens
(Penguin $17.95)
Gertrude Jekyll: Colour Schemes for the Flower Garden
(Penguin $17.95)
Gertrude Jekyll: The Gardener's Testament
(Papermac $19.95)
Gertrude Jekyll: Wood and Garden
(Papermac $19.95)
Gertrude Jekyll: Home and Garden
(Papermac $19.95)
Gertrude Jekyll: Gardens for Small Country Houses
(Papermac $19.95)
Penelope Hobhouse: Gertrude Jekyll on Gardening
(Papermac $14.95)
Edna Walling: A Gardener's Log
(Anne O'Donovan $29.95)
Edna Walling: Australian Roadsides
(Pioneer Design Studio)
Jean Galbraith: Garden in a Valley
(Five Mile Press $29.95)

'The Garden'
by Edwin Wilson

Gardens are the mirrors of our soul
where like narcissus we create a role
in the reflected glory of our lair,
in ritual, retreat, and daily prayer;
where we have been, and where we plan to go;
and all the memories that we may grow,
to plant a hedge between us and the herd
a cage and shelter from the stricken word,
responding to some ancient law of life -
preferring plants to people for they're quiet.

Gardens are not the mill-ponds they may seem,
but turbulent constructions of our dreams;
of avarice and lust, obsessive greed,
unmittigated welfare on the weed,
a battleground from cottage gate to verge;
and, to sublimate some wild neurotic urge
we spray for sundry thrips, and murder ants,
and run around decapitating plants -
to rule the world up to the garden wall,
the garden is our sanctuary, our core.

Gardens are our monuments in time
where Tradescantia and ivy climb,
instead of letting nature have her rein,
we try to push the limits of her game,
a home for crippled plants and other sports
that lurch and dribble, huddle for support;
double and spot, instead of tooth and claw,
lined up with drips as patients in a ward -
and when the last encumbered keeper dies,
the rampant weeds and other urchins thrive.

Editor's note

Ed Wilson says that the original thought for this hitherto unpublished poem came from a leading article in this Journal on "the nature of gardens" and from the comment made by Professor William Stearn, during his 1983 Australian lecture tour, about gardens being "homes for handicapped plants".

Collecting Botanical Prints, Part 2

by Trevor Nottle

Beginners in the field of collecting prints will need to know some of the terminology used by dealers to describe their merchandise. Essentially this is limited to a number of terms which describe the technological aspects of print making, though these may be expanded by terms which describe the condition of the print, and less frequently the type of paper used in the production of the print. Commonly met terms are:

Engraving

The technology and art of carving on hard surfaces, usually wood and metal to produce reverse images on subjects to be printed as illustrations.

Wood engraving. The earliest method of preparing drawings for printing was to carve a reverse image onto some even-grained hard wood such as Cherry. Though appearance varied according to the skill of the craftsman the end products were generally fairly coarse in comparison with later techniques, nonetheless a method capable of producing strong and vigorous representations. These are quite often described as "wood-cuts" and may date from c. 1400 onwards; sometimes the plates will feature white lines on a black ground (usually called wood-engravings) whereas the reverse are considered to be wood-cuts. There are many examples of this technique including many Japanese and Chinese publications from the 1700's which are frequently hand-coloured, and there are contemporary works by artists such as Clare Leighton (Four Hedges, pub. Gollancz, London 1935). The technique is subject to modern copyists, though an expert can detect the use of 20th century papers in printing the pictures.

Metal engraving. This category contains two distinct techniques, which may be found together in one illustration, but which developed separately. In both cases it is the sunken part of the metal plate which carries the dye and does the printing; this sunken part is called the "intaglio". The entire plate is covered with dye and the surface wiped clean; by the application of pressure the colour is transferred from the plate to the blank page. The metal is in most cases a plate of copper. The technique known as line engraving is unique in that it requires the artist to push the engraving tool, rather than to pull it; this requires a great deal of practice and may produce illustrations which are rather too heavy in strength of line. This technique was perfected by Durer during the 15th century. Etching, on the other hand, is the process of corroding the surface of a copper plate with acid. The surface of the plate is covered with a thin layer of acid-resisting varnish which is carefully scratched away by the artist according to his design. The plate is then dipped in a bath of acid which "bites" into the surface of the plate where the scratches have been made, thus making the engraving. Finally the varnish is removed with turpentine leaving the plate clean, engraved and ready for printing. This method was perfected during the mid 17th century.

Stipple engraving is a refinement on etching which was brought to perfection in the 18th century. It involves developing a picture using a series of dots rather than lines to hold the colour. It reached its acme with the work of Pierre-Joseph Redoute. It is especially useful in developing finely graded variations in colour and shading. The colour was often applied with a wad of rag or "rag stump" which was called a "poupee". The work of preparation and colouring was time consuming and extremely demanding on concentration. The results are often considered to be the height of perfection in botanical illustration.

An aquatint is also an etching process but involves more than one treatment with a coating agent and acid baths to create various depths of engraving and hence a variation in surface texture and colour tone. It is a method which was frequently combined with line etching to further enhance the tonal quality of the print. A mezzotint is an even more laborious process wherein the entire surface of the plate is roughened with a fine toothed metal comb. The highlights and half-tones are then produced by a process of scraping with a knife and polishing with a burnisher.

Lithograph

A technique which operates on the principle that grease or oil will not mix with water. Illustrations are carefully made on a slab of specially prepared stone, usually limestone, using greasy chalks. The stone is bathed in weak acid and kept damp during printing. When an inked roller passes across the face of the stone the inks adhere only to the greasy chalked parts and are then transferred to the paper surface by the printing process. This technique was used for the plates in Henry Curtis' "The Beauties of the Rose" (Bristol, 1850-53).

Chromolithograph

A comparatively recent invention, dating from the late 19th century, which employs a photo-chemical process to transfer the image to the printing plate. It was enthusiastically adopted by many "art" printers dedicated to bringing fine art reproduction to the masses but is generally considered a crude technique in comparison with the work of earlier craftsmen. In many 19th century chromolithographs the colour rendition is not accurate and the colours are frequently out of register, that is they are not aligned, giving a blurred image with obvious colour overlays. Commonly found examples of this method are those in early editions of "The Garden" and the three volumes of "Flora and Sylva" (both published by William Robinson, London 1880-, and 1903-5). In particular the illustrations of Henry Moon are predominant in both publications. Robinson was typically enthusiastic for his artists' work but the colour technology generally did not accurately reproduce the orignal work.

Slightly later are the plates for Ellen Willmott's "The Genus Rosa" by Alfred Parsons; again the prints are reputed to be poor in comparison with the originals held in the Lindley Library.

Botanical plates as investments

It would be difficult to offer comprehensive advice to an intending collector — the field is wide, costs and funds available vary immensely, as does the availability of particular items. Collecting from overseas dealers requires a considerable effort in keeping up to date with a range of catalogues and sales records, but it can prove highly engaging even for small collectors. The local market offers a different range with an obvious emphasis on items related to "Australiana", beginning with the recently issued plates from Banks' Florilegium and progressing through a wide assortment of monographs and illustrated books of the 19th century to modern publications such as Margaret Stone's lovely pictures for Lord Talbot de Malahide's "The Endemic Flora of Tasmania" (155 plates in 6 volumes, pub. 1967-78). Among other fine plates are those from Matthew Flinders' "A Voyage to Terra Australis" (pub. G. and W. Nicol, London 1814, 10 botanical plates), Robert Sweet's "Flora Australasica" (pub. James Ridgeway, London 1827-28, 56 finely coloured plates by E.D. Smith), Louisa Anne Meredith's "Bush Friends in Tasmania" (pub. Day and Sons, London 1860, 11 large colour plates), Ellis Rowan's portfolio of 12 large plates (Raphael Tuck and Son, London 1880), Jacques-Julien Houtou de la Billardiere's "Atlas du Voyage a la recherche de la Perouse" (pub. in Paris 1880), H.C. Andrews' "Australian Flora" (pub. in London 1795), and Robert Fitzgerald's "Australian Orchids" (pub. in folio parts, Sydney 1875-94, 118 fine colour plates).

Admittedly these suggestions come from the top price bracket, but there are many other possibilities for a collector to explore. Whichever area you may choose can be developed by study and discussion into a most absorbing development of a gardener's past-time.

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The Tradescant Trust and the Museum of Garden History

The Tradescant Trust launched its appeal in 1978, initially for funds to save the Church of St. Mary-at-Lambeth from demolition. A new use had to be found for the old building, and the fact that the Tradescants were buried in the churchyard gave point to its new role as Museum of Garden History. But no museum could be established until essential restoration work had been carried out on the ruined building.

Thus the original appeal was for help to save part of England's heritage, a landmark on the Thames for 900 years. This was an emotive appeal which started from nothing against seemingly impossible odds and which, so far, has raised 700,000 pounds. For the restoration work on the fabric itself 42.9% help was received from the Department of the Environment, but all other financial help has come from voluntary contributions.

Now funds must be raised for the Museum, an even more demanding exercise, for in the last few years new museums have mushroomed, with attendant inevitable appeals for funds.

Since the Trust was founded in 1977 there has been a burgeoning of interest in every aspect of gardens and gardening, resulting in appeals for funds from every quarter. Of all gardening projects the Museum of Garden History is the most exciting. It is the heart and core of all gardening enterprises, with limitless possibilities for the future, but competition for funds is fierce.

To mark the 10th anniversary of the Trust next year the Friends of the Trust are being asked to make a special effort. If a concerted effort were made throughout the entire membership of the Trust spectacular results could well be achieved.

The Australian Garden Journal acts as the Trust's representative in Australia. Donations from existing Friends, or subscriptions from those who would like to become a Friend ($10.00 per year) should be sent to:

P.O. Box 588, Bowral, N.S.W. 2576.

Askania Park —

'Created by God, Dressed by Man'

by Edward Manners

Askania Park is a 135 acre property with over 150 subtropical and warm temperature rainforest flora species growing in it, which makes it probably the best representation of the canopy rainforests which occur in the Sydney environs. There is a 3 km walk through the rainforest providing many vistas of peaceful, ever changing beauty.

The history of Askania Park explains the concept and inspiration which led to the park being developed, firstly as a hobby and now as a tourist attraction.

Burnt Fen. a property in Norfolk in England, provided the first germ of an idea that nature and art exist in perfect harmony and that a walk in a forest can be like a visit to an Art Gallery to enjoy a great variety of pictures. Burnt Fen had a huge lake which was surrounded by fairly dense woodland. A path had been made through the landscaped woodland, providing ever changing vistas which drenched the soul with its awe inspiring beauty. I was in my teens then, and more interested in school exams and boyish pranks, but on every visit to England since I have found myself drawn to Burnt Fen, and eight years ago my wife Cathy and I decided to create our own art gallery of nature. Thus began the search for a naturally landscaped property with a dense forest, a permanent creek and an adequate degree of privacy within easy driving distance of Sydney.

We toured the South Coast, the Bowral area, the Blue Mountains and the Central Coast in search of our dream property. We went to the Leura Gardens Festival for ideas and a plaque in one of the gardens struck a chord with us. I cannot remember the exact words but the meaning was that a walk should never be static and should be full of surprises. This was Askania Park as yet undiscovered. We did find properties we liked, but man is cruel with artificial legal boundaries he has imposed on nature, which often meant that what we wanted required two or three legal title purchases which were beyong our means.

One day I flew in a light aircraft up to Maitland and, looking out over the Central Coast, there was a delightful valley with dense forests; the following weekend we drove up to the Ourimbah Creek Valley to explore. We found a 135 acre battle-axe property for sale in shocking condition, littered with lantana, blackberry, bracken, privet, dumped cars, and piled up rotten logs left by the timber getters. Inside the rainforest, though, we found the unspoilt natural world we had been seeking. The legal title was perfect, too, giving ownership of the crests of the hills and the valley below. We acquired our little private valley in great haste!

Nora Beloff, the observer journalist, wrote a book called "No Travel like Russian Travel", and in it was a chapter on Askania Nova. Askania Nova was established in 1889. A large area was acquired to allow natural steppe regeneration and in an oasis a rare assortment of plants was introduced, creating a Garden of Eden. Non-predatory wildlife was encouraged, leading to the establishment of a wildlife sanctuary. We share the philosophy of Askania Nova and we named our Ourimbah property Askania Park.

Six years have now passed since we acquired Askania Park. The lower valley now has no privet, lantana, blackberry, dumped cars and piled up old logs, and creates a beautiful setting for the entrance to the forest. The rainforest now has a 3km walk through it; let me now take you on a walk in the forest.

The walk starts beside the Askania Creek,a King Parrot flies away as we enter. The first trees we see include Sassafras, white Euodia, Scentless Rosewood, Gosford Wattles and Sydney Blue Gums. Suddenly we are underneath a stately White Beech, a subtropical tree rare on the Central Coast. A local rainforest expert tells us it is the largest White Beech in the area and should be on the Central Coast Heritage List. We wander on under a canopy of Creek Sandpaper Figs, Jackwood, Red Ash, Black Apple, and note a great variety of climbers — Wonga Vines, Morinda, Yam, Giant Water Vines, Southern Melodinus, Green-leaved Brambles and Toothed Clemantis. Adding their splendour are the ferns — the Fishbone Water Fern, Prickly Tree Fern, Creeping Shield Fern, Maidenhair Fern and many others. A feeling of lushness is added by the bangalow and Cabbage Tree Palms, and we now know we are entering an extraordinary world, a world where nature proves it is still the greatest entertainer.

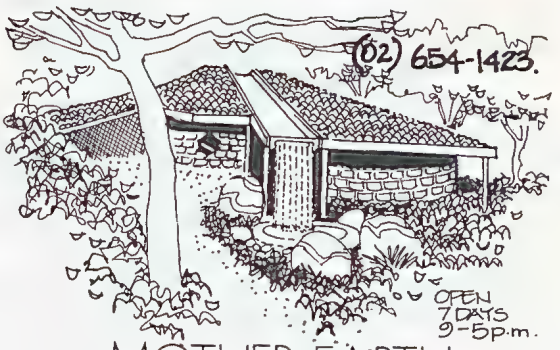
On the walk there are 500 discreet plant identity plaques prepared with the aid of Gwen Harden, the rainforest expert at the Royal Botanic Gardens. After walking 100 yards we relax on a bench, enjoy the orchestra provided by the birds and view a painting of the Wonga Wonga Pigeon by artist Charles Gosford. The walk continues with the contrasts of filtered light through the canopy. The weeping branchlets of the subtropical Brush Bloodwood tree frame the entrance to a new clearing, where the Pepperberry Tree grows at its new southern limit, beside which is a painting of the vividly coloured King Parrots. Guests here may turn off the main track and complete the short walk. The rainforest proper now commences with a canopy formed of Coachwood, Creek Lilly

Pilly, Cedar wattles, Ironwood, Water Gum, White Bolly Gum, Blue Lilly Pilly, Sassafras and Maidens Blush. In and beside the creek there are King and Umbrella Ferns, Lomandra, River Lomantia and yellow flowered Water Gums. Away from the creek the understory includes Tree Heath, Scrub Beefwood, Bolwarra, scentless Rosewood, Sweet Pittosporum, Brush Pepperbush, Settler's Flax, Pearl Vine, Snake Vine, Sweet Sarsaparilla Vines and the velvet Silkpod Vine at its new southern limit. The epiphytes include Birds' Nest Fern, Elk Horn Fern, Tangled Orchid, Bulbophyllum, Finger Fern and the common Filmy Fern.

On the way to Sarah's Lookout we pass the Cream Bottlebrush, rare but common at Askania, growing as a canopy tree. The stoic contrasts of the bold angular sandstone rocks at the lookout hide the subtropical Silver Aspen, last recorded on the Central Coast in 1918. We pause at another bench and hear the yowel of the Green Catbird, the piercing call of the Eastern Whip Bird and the continuous tinkle of the Bellbirds. Enough is said. The walk continues through everchanging geological and floristic conditions.

Seeing is believing!

Note: Askania Park is off Ourimbah Creek Road, Ourimbah, N.S.W. 2258 and is open from Wednesday to Sunday or by appointment. To get there follow the expressway north from Sydney, via Peat's Ridge to Ourimbah; turn right then again on to Ourimbah Creek Road at the Shell garage; 4km to the entrance.



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To Drip or Not to Drip

by Suzanne Price

Much is being written at the present time about drip- and trickle-irrigation systems. They are being promoted as the answer to all our watering problems, but I have certain reservations about their value to the home gardener.

I concede that these systems do cut down on the loss of water due to evaporations and run-off, and if installed and used correctly can keep the level of moisture in the soil constant. I think they will be a boon to many farmers, particularly market gardeners, for in their case the vegetables and flowers are being re-planted each year, providing an annual opportunity for maintenance of the system. For this reason they are also suitable for the home vegetable garden or for any area which is renewed each year. This type of watering would also be good for rock gardens where alpines are grown, for in the wild much of their water is provided by gradually melting snow. Many of them prefer not to be watered overhead.

I am not yet convinced that drip-watering as it is being used is good for the garden as a whole. Keeping the soil constantly moist in summer is no doubt excellent for plants from summer rainfall areas, but these are sub-tropical and tropical plants unable to tolerate cold winters. Parhaps the next fad will be garden heaters so that we can all have tropical gardens ! For a plant to complete a natural life cycle it must have a natural annual cycle; if that cycle includes the slowing down of growth in the heat of the summer to allow for the ripening of new wood, then surely we should let this happen. Many plants also initiate flower buds at this time and will not flower well during the following season if kept growing right through summer.

As gardeners we should be attempting to imitate Nature, not to change the provisions. As a bulb grower I shudder when I see a spring-flowering bulb in bloom in winter, for I know that the bulb has been forced, which has severely weakened it, perhaps unto death. When I see a tree which has put on three years growth in one season I wonder whether it has thus lost two years off its life or if the damage is even more severe than that.

For gardeners prepared to use drip-watering to give plants a thorough, deep soaking occasionally, the system still presents some problems. If the pipes are laid on the surface of the garden they will deteriorate rapidly in the heat and in the cold. The water in these pipes will be extremely hot in the summer, at times hot enough severely to damage the roots of the plants. Gardeners will be less inclined to mulch thoroughly each year, for this will mean either lifting all the pipes, or burying them under the mulch. I see this as a severe disadvantage of these systems, for mulch is a greater water saver than any watering system can be.

If the pipes are buried, initially or by mulching, the outlets will soon become clogged, if not by the soil, then by water-seeking roots, rendering the system ineffective. Maintenance will be more difficult and will cause damage to the roots of plants. As your garden becomes established, whether the pipes are on the surface or not, plants will be damaged as you perform the annual servicing which is necessary to maintain this type of system in good working order.

Perhaps the greatest long-term problem with drip-watering, as with any automatic system, is the tendency to over use, so that what is now promoted as a water-saving device may in the future be seen as just another water-waster. The temptation with these systems is to activate them whenever the weather becomes hot or the surface of the soil or mulch looks dry. If we have to go out and set up a sprinkler or stand and hold a hose, we are more likely to stop and wonder whether the garden really does need water. If it does, then the overhead watering, as well as replacing soil moisture, imitates rain and washes the pollution off the leaves, freshening them and allowing them to breathe again.

If automatic watering appeals to you, then it is very cheap to set it up with each new section of garden containing a section of soaker hose attached to a timer. When the soaker deteriorates beyond use, in about three years time, it need not be replaced for that section of garden will then be established. From then on it may not grow as rapidly each year as a constantly moist garden, but the plants will be hardy, healthy and bursting with flowers.

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Goodbye To All That ?

by Kay Overell

You have to be ruthless if art is your goal. You have to be single-minded, shun eclectic clutter and resist arbitrary temptation. It doesn't matter if you are Cellini or Thomas Church; you have to go after your vision like a stockmarket takeover baron.

I have been aware of this edict for some time. This being the case, why did I bring to this new garden, which I knew had to be "rainforest/tropical", a cargo of anomalous living contraband ? As I was leaving my former garden, why did I pot up and pack in the car — slips of pinks, runners of Japanese anemones, offsets of campanulas and bergenias, cuttings of scented-leaved geraniums, rhizomes of *Iris stylosa*, certain assorted lychnis, catmint, and a particularly variegated perennial wallflower ? Why indeed ? These plants are not of the "rainforest/tropical" genre. They are of another genre, one which, in moments of clear-minded aesthetic intransigence, I swore I was leaving behind in the cottage garden I sold to an interior designer from the eastern suburbs, who gave an unsolicited promise to "take care of this pretty garden".

As I potted the illegal aliens, packed, transported, unpacked, and nurtured them through summer and a caterpillar plague in this new place, I was actually telling myself that (a) I probably wouldn't plant any of them or (b) I would tuck them away in some hidden corner. As a matter of fact they ended up being planted in the driveway entry garden. Practically the first things you see when you drive in the gates. And that is not the end of it. They are planted in an island bed shaped like a boat; pinks on the bow, scented-leaved geraniums amidships, and campanulas on the stern.

This bed is of a type I have long called "the mystery mound'; those puzzling elongated mounds of earth, edged with iron-bark logs and mulched with morbid-looking nuggets of pinebark.

Never did I see myself adapting to the "log/pinebark" mode. It is one I have long missed the point of. Yet here I am forced by circumstance to bend it to my will. Once those depressing nuggets have been dug in something may be made of it. But the ship-shaped mound in the entry garden covered with cottage plants ? I'll let you know.

The paradox I'm describing here is a result of unresolved value conflicts. Rainforest plants or no, I just couldn't leave these particular plants behind. I did leave the *Platycodon* and without it last December barely seemed worthwhile.

My rationalisation for putting the cottage plants in the entry garden was that it is separated from the rest of the place. You see in the other areas I have abandoned the pink/blue colours of my former garden. I've given in to yellow, orange and fuchsia pink. Not broad strokes of them, just the odd splash against the deep green. A single tropical flower glowing through the jungle gloom is what I have in mind.

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Giving in to splashes of loud colour is like loosening your belt and acquiescing to a large serving of dessert. It's a blessed relief of wantonness, yellow being a colour which is so hard to keep out of a garden committed to a pink/blue discipline.

At this point you might be thinking that at least she's herded the illegals into a sealed compound. But that isn't exactly true. What's happening here is a clear-cut case of cottage creep. A Japanese anemone, white variety, has been planted beneath a yellow hibiscus. I'm not sure whether I'm going to get away with that, but the question which has to be asked is — is it worth having a garden if you can't have a Japanese anemone, white variety ? There is another surreptitious planting which has to be confessed — an *Aquilegia alpina* in a white crinum/tree fern bed. The fern-like foliage of the aquilegia, that's the link in case it escaped you.

Leaving my first garden is proving more of a wrench than I guessed it would be. I had this dream the other night that I went back to it, in the darkness, armed with a torch and a single-bar weeding tool which looks a bit like a small crowbar a burgular might use. I dreamed I was going back to get a bulb of a pink zephyranthes my mother gave me. Except everything went wrong when I was apprehended by the police. Armed as I was they couldn't see their way to believing that a certain rain lily was my objective. The cruel thing was that I could have granted the rain lily legitimate residency. Well, it is tropical, isn't it ?

Sculpture for Garden and Park by May Barrie

by Tim North

From Pliny the Younger, to William Kent, to Roberto Burle Marx, the arts of sculpture and garden design have pursued an intimate and happy relationship. The one static and immutable, the other constantly changing with the hours and seasons, sculpture and garden draw qualities one from the other.

To the garden, sculpture has what Peter Coats, in his excellent "House and Garden Book of Garden Decoration" calls a "built-in talent for surprising, halting, holding or re-directing the eye". Sculpture can either strike a dramatic note, or it can quietly absorb its immediate surroundings, becoming as it were a "genius loci". In its turn the garden, with its trees and shrubs and green turf, provides the background which sculpture — and much modern sculpture in particular — seems to call for. Carefully sited sculpture and garden complement one another, the shapes, colours and textures of the changing landscape being the perfect foil for the immutability of stone or metal. The respective attributes of sculpture and garden are such that a marriage can be consummated in a garden of any size, any shape, any type, anywhere.

But where does one look for outdoor sculpture ?

Albion Park is a somewhat unpretentious small town in that flat country that lies to the west of the Princes Highway, between Wollongong and Kiama. If you drive through the main street of the town you will find Calderwood Road; driving down Calderwood Road you will be heading straight towards that long, high escarpment that separates this coastal plain from the plateau of the Southern Highlands, some 700 metres higher. Right at the end of Calderwood Road, nestled in the lee of the escarpment, is the Farm Studio, where May Barrie and her husband live and work.

They came here in 1950 and built their house around what remained of an old weatherboard cottage. They used only old materials — stone, timber, slate and tile — and did it so skilfully that to-day one would imagine the house was 100 years old or more. Virtually all that remains of the old cottage is the chimney, now in the studio.

May Barrie studied sculpture under Lyndon Dadswell at the National Art School, now part of the East Sydney Technical College. Her first exhibition was at the 1970 Adelaide Festival; she held another at the old Bonython Gallery in Paddington in 1976, but since then has exhibited her work only at the Farm Studio.

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TRILOGY IN SANDSTONE



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MAY BARRIE WITH BIRD POOL

Some of her earlier works were portraits; a portrait in bronze of Sir Robert Garran, and another in granite of R.C. Mills, Vice Chancellor of the University, can be seen in the grounds of the A.N.U. in Canberra. A further two works are at the University of Wollongong, and at the Church of St Luke in Liverpool, New South Wales, can be seen her "Winged Bull" - the symbol of St Luke.

Her most recent exhibition, in August and September 1986, consisted of thirty-six works, mainly abstract, ranging from small sandstone bird pools to the massive monolith of Moruya granite, and "Trilogy in Sandstone". On the front cover of this issue can be seen the beautiful "Affinity" in white Angaston marble, seen against the Rondavar (a South African term for a round house) built by son Barrie. Work is in progress on a further monolith being carved from a 30 tonne mass of Angaston marble; this work is available for commission.

May Barrie called her exhibition "Civic Sculpture in Stone'; certainly some of the works are massive, demanding the spacious setting of a public park or Botanic Garden, but many are quite small and intimate pieces that could find a place in a garden of any size. Granite is her favourite material — she likes its unyielding texture and finds working with it a challenge; she has works in white, pink and green marble, in several different sandstones and in a local conglomerate.

The address is The Farm Studio, Calderwood, via Albion Park, NSW 2527; telephone (042) 56.2168.



STUDIO WITH BIRD POOL UNDER ORANGE TREE

(all photos by Keva North)



GRANITE MONOLITH IN MORUYA GRANITE

DESIGN

Landscaping a Retiremment Village in Tasmania

The Tasmanian Branch of the Australian Garden History Society held a competition earlier this year for a suitable design for the landscaping of the Elizabeth Macquarie Homes at Campbell Town. Entries were judged by Mr Tim Barbour, Head of the School of Horticulture at Launceston TAFE, and the prize of $50 was awarded to Mrs Selena Clarke of Tea Tree.

Mrs Clarke's prize-winning design and her explanatory notes are reproduced below.

Explanation

I have tried to incorporate existing plantings in my plan, including the new *Photinia* hedge. The trees close to the hedge will break the monotony of the row of Photinias. Several large *Acacia* have been incorporated into larger plantings. I would suggest an amount of pine bark or other suitable mulch could be spread under these groups to induce rapid growth and minimise weed growth.

I have concentrated mainly on small to medium trees and shrubs to ensure a minimum of maintenance. However, where the rose bed existed I have suggested a few roses and perennials which should be managed with a minimum of pruning and watering.

Seats provide interesting vistas and secluded places where the elderly residents can sit and enjoy the morning or afternoon sun.

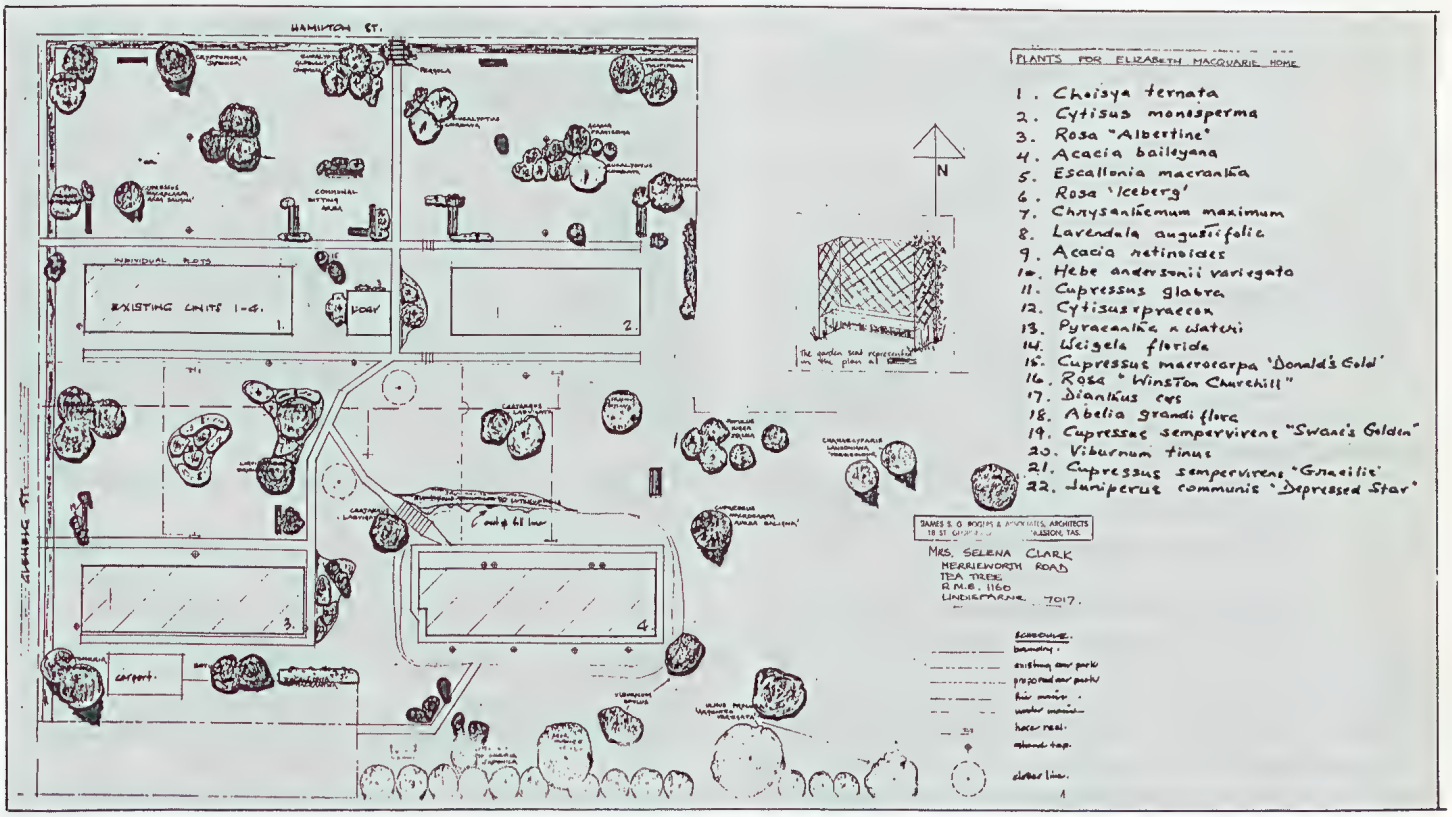
The colour scheme is basically passive; however I imagine in autumn the vibrant colours throughout the garden will herald the coming of winter months. The Australian natives and conifers should allow long winter enjoyment of the garden. Spring will be highlighted by immature leaf growth on deciduous trees and also their blossom.

The utility area, with a number of clothes lines and a myriad of concrete paths will eventually be screened by the planting I have suggested. People coming through main entrances will have their attention diverted towards the garden and lawn areas. I have screened the hydro installation at the south end of the grounds as this was an unsightly outlook.

I imagine the elderly residents will want to tend their individual plots in front of their own units, so I have not suggested plantings for these.

In designing this garden I hope I have provided a garden which will stimulate the senses of elderly people, and also those of their visiting family and friends.

Selena Clarke.



The Fate of the Electric Farm

by Ken Digby

After Benjamin Franklin ran lightning to earth along the string of his kite, and physicists began to understand something of atmospheric electricity, others with a scientific interest in agriculture and horticulture began considering the influence of electricity on the vegetable world.

By the late 19th century a few in Europe were "proving" its beneficial effects on plants. By 1918 Sydney had an "electroculture" science-writer by the name of A. Carr Bennett who established "St. Quentin" Electric Experimental Nursery at Boronia Park, Wentworthville, just west of Parramatta, in order to experiment with the electric stimulation of seeds. Carl Bennett briefly acknowledged the writings of "a Finnish professor" but claimed as his own the theories and methods used in the experiments described in his book "Electroculture — the Application of Electricity to Seeds in Vegetable Growing" (Angus and Robertson, 1921).

The Finn was Professor S. Lemstrom, whose book "Electricity in Agriculture and Horticulture" was published in English in 1902.

Lemstrom and Carr Bennett attributed their "revelations" to witnessing different electrical phenomena. The Finn wrote "During several voyages to the Polar regions (1868, Spitzbergen, 1871, 1882, 1884 Finnish Lapland) I had occasion to observe with my own eyes a peculiarity in the vegetable kingdom which also has attracted the attention of other explorers.

"A bushel of rye sown will often produce 40 bushels, although the people cultivate their soil very imperfectly the cause of the astonishing development of vegetation under such conditions has hitherto been held to lie in the long day. This however is not true".

"I was induced to search for the cause in electrical currents, the effect of which appears in the Polar light and which are going from the atmosphere to the earth or vice-versa. The existence of these currents has been proved beyond all doubt through the experiments of the Finnish International Polar Expedition of 1882-84".

The needle-like shape of the leaves in fir trees and the beard on the ears of most cereals... are very well fitted to be the means through which the electricity goes from the atmosphere into the earth".

"Variations (in the growth rings of fir trees in the Polar regions) show a periodicity in full agreement with the periods of the sun-spots and the auroras, namely a period of from 10 to 11 years".

"I have suggested that (good) harvest results in Finland agree with periodical variations in the sun-spots and in the number of Polar lights".

In Australia Carr Bennett devised a local scenario. He recalled that thunderstorms in "clearing the air" produce an exhilarating effect in "every living thing" and postulated that it was not the abundant rainfall but the frequency of electrical storms that were responsible for prolific growth in the Dorrigo, where he lived for a time. He claimed that the atmosphere during a storm was able to transfer a mild current to the cells of leaves and roots of plants.

Carr Bennett claimed he had read that in India it had been discovered that electricity in rain was sometimes positive and sometimes negative. Lemstrom had written in 1902 of the two currents and their effects on plants.

"The principal manner in which electricity exercises its influence on growing vegetables has been discovered to consist (1) partly in producing ozone and nitric compounds and introducing them into the capillary tubes of the plants (positive current) and (2) drawing up the sap from the roots (negative current). The lengthy experience I have had in these experiments enables me to give these rules".

Interested European landholders provided land and manpower for Professor Lemstrom's experiments in various regions such as Durham, Burgundy, Breslau and Atvitaberg (Sweden). Vegetable production was shown to increase under electrical stimulation at all these places. At Breslau strawberry crops increased by 128%. Unfortunately the carrot crop decreased by 37% as "owing to a misunderstanding the electric influence machine (as translated from the Finnish) had got a velocity four times greater than necessary".

Lemstrom had recorded experimental increases in electrically stimulated grain yields before 1900, and in 1918



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there were reports of 30% increases in yields of wheat and oats in Wales and Dorset. Carr Bennett published the financial benefits that such increases in wheat yields would bring to New South Wales.

Carr Bennett proceeded with experiments in "tickling" vegetable seed with low voltage currents from a medical induction coil applied to a damp cloth resting on the seeds. He also "found" that an underground wire had a forcing effect on plants and that electricity applied to foliage aided weak plants. Plates in his book of giant sized fruit and vegetables testify to the benefits of electric stimulation.

But it seems that Mr Carr Bennett had not read a paper entitled "The Electrification of Seeds by the Wolfryn Process — a report of the experiments carried out at Reading By Martin H.F. Sutton (Fellow of the Linnean Society) published by Sutton and Sons, Reading, Seedsmen by Appointment to H.M. King George V". After his own firm conducted a series of experiments Mr Sutton wrote:

"I am not aware of any experiments with this Process made under controlled conditions which would justify the responsibility of recommending its employment but it appeared desirable to my firm to be in a position to express an opinion from direct personal observation".

"The Wolfryn Process consists of immersing seeds in a solution of common salt or calcium chloride and water to which a current is applied".

"Although electricity has been applied in various ways to agricultural crops, it has hitherto entirely failed, so far as I am aware, to produce under controlled conditions such results as would permit of its general employment".

It is not known whether Mr Carr Bennett was ever considered for Fellowship of the Linnean Society, but Parramatta and District Historical Society has no record of the Electric Experimental Nursery at Boronia Park or of Mr Carr Bennett.

Errata

In spite of our best endeavours, gremlins do occasionally invade our word processor. In Howard Tanner's article in our Aug/Sept issue "Killymoon", in the caption to the photograph on page 239, became "Killymoor", and on the following page "Schinus" became "Scinus". In the article on the gardens at Milton Park in our Oct/Nov issue, the plant which many readers will still know as *Alyssum saxatile" was twice referred to as* Aurisia saxatile'; it should, of course, be *Aurinia saxatile'*.

A Gardener's Miscellany of 19th Century Plants

by Trevor Nottle

"Hortus Veitchii" is a remarkable record of the horticultural achievements of one family which was privately published in 1906 to mark 75 years of the Veitch family involvment in gardening.

Among the twenty-four plant collectors employed by Veitch's the first was William Lobb, remembered to-day by the lovely dark maroon Moss rose, which was named after him by the French rosarian Laffay in 1855. Reading about Lobb's explorations in "Hortus Veitchii" makes plant hunting seem all too easy:

"On his arrival in Brazil he first proceeded to the Orgaos Mountains, and met with several beautiful orchids at that time extremely rare in English gardens; he then left for Chili, crossing the great Pampas of the Argentine Republic and the Chilian Andes. Continuing his journey southwards Lobb penetrated the great Araucaria forests ... he proceeded to Valparaiso for the purpose of exploring Southern Chili, at that time but little known to Europeans, except along the coast . . ."

(Hortus Veitchii, pp 37-38).

That it should have been so simple in 1840 is, of course, a vast understatement belying the political turmoil, lack of reliable roads, transport, lodging and medical care, which made such expeditions a very risky proposition, even more so when Lobb, like many others of his kind, botanised with only a native guide or porter to accompany him. His introductions make a remarkable list; *Araucaria imbricata* (the Monkey Puzzle Tree); *Lapageria rosea, Escallonia macrantha, Berberis darwinii, Desfontainea spinosa, Embothrium coccineum, Tropaeolium speciosum*, numerous conifers and orchids, and three beautiful shrubs which should be far more widely grown. These are the Cantuas; *Cantua buxifolia, C. bicolor* and *C. pyrifolia*. They were popular shrubs for cool greenhouses, easily propagated, exotic in flower, prolific and very colourful. Introduced in the late 1840's to English gardens they eventually arrived in Australia, appearing in nursery catalogues around 1880. They were found to be sufficiently hardy to prosper outdoors in most places where adequate water could be provided. Sadly they are not often seen as the plants are not all that long-lived, needing to be renewed from time to time with cuttings taken of ripe green wood and set in sand. They are not frost hardy. Although mature plants in bloom will attract a great deal of attention, as youngsters they are rather scraggy, with twisted growth and indifferent foliage, which makes them unattractive to nursery retailers. It is not usual for them to flower well until planted out, so most nursery customers would find them decidedly lacking in appeal. Do not be put off, once established they are astounding shrubs, blooming prodigiously in spring. The drooping branches are smothered in clusters of long tubular flowers, bell shaped at the end and brilliantly coloured, cream, yellow, pink and scarlet. Spinebills and other honey-eaters find the flowers most attractive. The combination of hovering birds and the glorious flowers can make an engaging garden scene.

Cantua bicolor (1846); tubular funnel shaped flowers in termibal clusters. The tube is creamy yellow with rose red veins, which colours and darkens, spreading over the whole of the petals (lobes). Overall the flowers are about 5 cm long. Sometimes considered a natural hybrid of the two described below.

Cantua pyrifolia (1846); very similar to the above but the entire flower is creamy yellow, slightly darker at the edges of the petals and almost white in the tube. Ecuador, Peru and Bolivia.

Cantua buxifolia (1849); in this species the predominant colour is rose pink with a purplish sheen and with cream veins in the tube. Andes Mountains, Peru, Bolivia, Chile.

The only source I know is Gillanders' Woodbank Nursery in Tasmania.

References:

Hortus Veitchii, by James Veitch; published by James Veitch and Sons Ltd, London 1906.

The Keukenhof Gardens by Margaret Macdonald

The world has many beauty spots and everyone has their favourite, but high on the list must rank the Keukenhof Gardens at Lisse in Holland.

Come in early spring; not late spring when the colours are too vivid, the green too green, and the tulips in such profusion that the mind is overwhelmed, but in early spring when the gardens are just awakening after the rigours of a long hard winter. There is still a hint of cold nights in the air and coats are needed. The trees are bare and silvery, but on close inspection some have a green glow and the buds on cherries and other prunus are full and bursting, ready to explode in a riot of colour. On the ground the paths are clean and trim, ready for the thousands of visitors who will invade these gardens in the next few months. The cocuses and snowdrops are over and this is daffodil and hyacinth time — vistas of yellows, pinks, whites and blues amongst the grass



CANTUA BICOLOR
(photo: T. Nottle)



CANTUA BUXIFOLIA
(photo: T. Nottle)

and formal tulip beds in smart rows, heavy in bud with just a hint of what colour will explode the moment real warmth arrives.

This is the Keukenhof, the largest flower garden in Holland. Originating in the 15th century, it has maintained a careful balance of shapes and colours between flower varieties, trees, shrubs and water. Over six million bulbs are planted outdoors, to provide fascinating and varied views throughout the gardens that change from week to week as spring progresses.

For those who want to look at special bulb species or who are interested in flower arrangements, there are three splendid glass palaces filled with all bulb varieties, and visitors can get information on bulb growing for house and garden. Here I saw tulips the size of small dinner plates in all colours of the rainbow, including the famous newly developed "black" tulip, an interesting colour though perhaps not for massing in the garden. Here also are displays of amaryllis, daffodils, hyacinths of every size and colour, and other bulbs we do not often see in Australia. There is also a small section where ready-made garden designs are available, all laid out with an eye to visual and aesthetic perfection.

In all the glasshouses and grounds are pieces of statuary and seats on which to rest and drink in the wonders of this truly magnificent display — a must if one visits Holland in the spring.



THE "BLACK" TULIP
AMONGST OTHERS IN THE GLASSHOUSE
(photo: M. Macdonald)

In a Lawn-free Country Garden in Central Victoria

by C.L. Wheller

Choosing Our Site

In selecting our new home site in 1977 there were a number of important factors to consider, not the least of which was the existence or future availability of town sewerage, which if delayed could seriously retard development of a new property or cause extensive damage to developed areas. Having fought the Melbourne and Metropolitan Board of Works for several years over their threats of legal action to force us to connect our now unsaleable Tullamarine property to the metropolitan sewerage system they had recently extended to serve a rapidly deteriorating area previously reserved by them for a freeway, as well as having paid a substantial sum and waited several years to join a privately financed scheme on a new property we hoped to develop in Tullamarine, we were reluctant to become involved in further difficulties of this nature. Hence on being advised of a proposed town sewerage scheme ultimately affecting a new one acre site we had recently bought at Gisborne, we abandoned our building plans and purchased an already sewered three-quarters of an acre site at Romsey.

The Ornamental Garden

Unlike other writers in past editions of this Journal, who have to decide for or against the luxury of a lawn as part of their ornamental garden on the basis of aesthetics, we had no such problem when we were forced to abandon our plant nursery at Tullamarine and decided to establish our home on this elevated, sloping corner site, exposed to strong cold winds during most of the year as well as the usual winter frosts, with snow on rare occasions. Bearing in mind the slope of the land, porosity of the soil, freedom from water seepage and surface run-off from adjoining land, and hence overall dryness of the soil, the lack of an independent private water source, the consequent limitations on garden watering likely to be imposed during droughts, as well as anticipated reduction in town water pressure as demand increased with development of the estate, the establishment of a substantial area of lawn as part of the garden was a luxury we never bothered to consider. However, in designing our house around a fully enclosed courtyard (atrium) some form of ground cover which would take light foot traffic and provide some aesthetic relief from bricks and tiles was obviously needed, and a lawn about six to seven metres square, which can be used in conjunction with under cover areas for entertainment, was established in the atrium as part of the house rather than of the garden, which is kept free of grass and weeds by the use of ground cover plants, closely planted



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shrubs, mulching with shredded bark from roadside trees, and hand-weeding or spraying on rare occasions in bare patches.

Having developed a plan of layout of the block on graph paper, setting out the position of the house (15 metres from both streets), as well as position of workshop, car park, through driveway, vegetable garden, orchard, work and storage areas, trenches for electricity, intercoms, telephone cables, water supply, drainage and sewerage systems, the opportunity was taken while machinery was on site to clear the entire block of grass and weeds, eliminate unwanted humps annd hollows and develop desired contours for the ornamental garden and level areas for other purposes.

Because of the relatively large vegetable garden and orchard (about one-fifth of an acre), and the need to water new plantings and some less drought-resistant shrubs and ground covers in dry weather, two three-quarter inch polythene water lines, branching in opposite directions from the meter to serve front and back sections of the block without undue interference with the house supply were installed to supply nine three-quarter inch taps, three half-inch taps as well as fill a 1,000 gallon tank. A five-stage centrifugsl pump driven by a 2 horse power electric motor, delivering water at high pressure from this tank through a one-and-a-half inch polythene pipe to five points enables watering of the entire block to be done with hand-held three-quarter inch plastic hoses about 60 feet long, from either system; this minimises run-off, erosion and waste of water which occurs with the use of sprinklers, especially on windy days.

In choosing trees and shrubs for the initial plantings, under the self-imposed constraints of not wishing to add to the monotony of the existing urban and rural landscapes with a repetition of the already locally dominant exotic species, nor of creating our own monotony with excessive repetitions, nor of creating problems for ourselves, our neighbours and future owners of the property by planting pest species and large growing specimens which could become hazardous and expensive to remove, some difficulty was encountered in obtaining our needs from our own remaining nursery stock of 8,000 plants which were eventually donated to the local council, or from the range of stock carried by other nurseries we were able to visit. As a result, a number of the less suitable trees and shrubs have been removed or have been broken down by wind or have died and are being replaced by small plants of more desirable or suitable species as these come to hand or are propagated on the site. Owing to the overall dryness and exposure of much of the garden, our early attempts to use deciduous trees to provide colour in autumn to early winter proved a failure and were soon superseded by the use of autumn to winter flowering shrubs such as *Erica, Beaufortia, Protea, Correa, Grevillea,* etc. Also because of the foregoing constraints no serious efforts to create specific aesthetic effects by colour of foliage combinations have been attempted; diversity and the avoidance of the use of over-planted subjects have been relied on to maintain interest.

In establishing ground cover plants we again found ourselves deficient both in quantity and variety, and began with only one or two plants of about a dozen species from which we have since propagated. The use of *Kennedya prostrata* as a ground cover which could be quickly propagated by seed eventually proved unsatisfactory as plants became more susceptible to frost damage, as the growth of nearby shrubs apparently restricted air flow in their vicinity, and only relics now exist. Although a number of ground cover plants have now been tried as coverings between trees and shrubs, *Pultenaea pedunculata* has proved so far the most useful, being resistant to drought and frost, tolerant of shade and sun, fine and dense enough to exclude most weeds, showy when in flower and attractive at all seasons, reliable and self-propagating by runners, yet slow enough in taking root to enable easy control of spread, but easy to propagate by cuttings in pots or inserted into the open ground in winter. From a distance this could be easily mistaken for a grass lawn and occurs naturally in the Mount Macedon district and other parts of Victoria.

Another species with a similar growth habit and flowers is *Oxylobium tricuspidatum*, which however is more susceptible to frost damage. *Platylobium formosum* (local prostrate form) is another useful ground cover of more open habit, seldom seen in gardens which, although slightly frost tender, has been used in conjunction with *Kunzea pomifera* abd *Grevillea thelemanniana* (frost tender grey trailing form) to good effect in some situations. Other Grevilleas found useful on banks alone or in combination with others or with *Myoporum parvifolium* include *G.* "Royal Mantle", *G. x gaudi-chaudii, G. laurifolia* and *G. repens. G. confertifolia* (prostrate form) and *G. obtusifolia* are used to a lesser extent.

To increase diversity as well as fill spaces unsuitable for most available natives without undue repetition, some exotic shrubs and small trees have been included in our plantings with mixed success. These include several species of South African Proteaceae, such as *Leucospermum,, Leucadendron* and *Protea.* Ericas have mostly done well as has *Daphne odora,* several other common species such as *Hibiscus syriacus, Cedrela sinensis, Cercis siliquastrum, Daubentonia tripetii, Clianthus puniceus, Ceanothus integerrimus, Polygala dalmaisiana, Mahonia aquifolium, Azara integrifolia* "Variegata", various Azaleas, Rhododendrons and Camellias,, as well as a separate (badly planted) bed of conifers using prostrate Junipers as ground covers. Other species not often seen in urban gardens include *Abelia floribunda, Crinodendron hookerianum, Parrotia persica, Styrax spp* and a little known *Passiflora* "Empress Eugenie". Earlier plantings of deciduous trees such as *Cornus florida* "Rubra" and *Davidia involucrata* failed to survive.

BOOK REVIEWS

Some Recollections of a Happy Life; Marianne North in Australia and New Zealand

edited by Helen Vellacott; published by Edward Arnold Australia Pty Ltd; produced by Elm Grove Press Pty Ltd; recommended retail price $29.95 reviewed by Tim North

To those who have visited the Marianne North Gallery in Kew Gardens, or who have read the abridged version of her own account of her travels published in 1980 under the title "A Vision of Eden", this remarkable lady, intrepid traveller and gifted botanical artist, will need little introduction.

Perhaps the most succinct description of her comes from an unexpected source, a pilot who took her and her father up the Nile. He said "this Bint was unlike most other English Bints, being, first, white and lively, secondly she was gracious in her manner and of kind disposition, thirdly she attended continually to her father, and fourthly she represented all things on paper... she was a valuable and remarkable Bint".

Her original book, published in 1892 in two volumes, was entitled "Recollections of a Happy Life'; a third volume, containing material edited out of the first two, was collated by her sister, Catherine Symonds, and published the following year. None of these volumes, however, contained any colour plates and only initials were given for the many people she met, leaving their identity a matter for guesswork.

When "A Vision of Eden" was published, many of her paintings were reproduced in colour, but the text was much abbreviated, and still only initials, rather than names, were used.

Helen Vellacott has taken the Australian and New Zealand sections of the original work, and by careful research, which included examining the hand-written journals still at the family home in Norfolk, England, has been able to annotate the text and give the identities of all the people mentioned. She has added biographical details of many of them, and explanatory notes on many of the places Marianne North visited. This adds enormously to our enjoyment and appreciation of Miss North's recollections of her happy life, and provides fascinating insights into life in Australia and New Zealand towards the end of thr last century, the rigours of travel in country areas, and of Miss North's impressions of our native flora.

The text is enhanced by a number of line engravings and photographs from contemporary publications, the reproductions of the botanical paintings are of a high quality, and the whole book is most attractively designed by Sandra Nobes. David Thomas, Director of the Art Gallery of South Australia, contributes a foreword on Miss North's art, comparing it with that of her Australian counterpart, Ellis Rowan, with whom she stayed in Western Australia.

A delightful and fascinating book.

How Does Your Garden Grow ?

by Peter Hillman; published by Croom Helm; recommended retail price $19.95.
reviewed by Don Burke.

'This handy guide is designed for every gardener who has, at some point, wondered what exactly it is that makes his garden grow. It introduces the beginner to the fundamentals of gardening and the more experienced amateur to the scientific theory behind the practical work". Thus reads the dust jacket on this intriguing little book.

It is a sacred and time-honoured tradition to uncritically quote dust jacket blurbs and call them "Book Reviews", and for that reason I have chosen to do otherwise. When I read the title (and the blurb) I decided how I would tackle this task. The basic ideal structure of this book seemed to be this — ascertain areas of activity in the garden, look at the common man's confusion and/or misunderstandings and then apply **only** those aspects of science to them that are necessary to solve the problems.

Peter Hillman did not do this. Instead, he has chosen to run the reader through a lively but condensed version of a botany course with some horticulture thrown in later on. Despite the fact that the book dallies on the following sorts of irrelevancies — the history of plant scientists, the origins of plant scientific names, the scientific names of floral parts (e.g. gynaecium), pure genetic theory (as opposed to applied genetics) and so on — it is an enjoyable read nonetheless. There is much in it that is both useful and important, although it is mostly pure theory as opposed to useable applied science.

Starting from plant history and nomenclature, it has chapters on flower structure, pollination, genetics and seed, leaf, stem and root structure, soil science, organic matter, fertilisers, greenhouses, propagation, pesticides and general cultivation. The nitty gritty of any gardening book is its soils chapter, so I looked at this very closely. Overall, little practical advice is contained in this chapter, and it contains a number of glaring errors. "When water drains through the soil the hydrogen ions replace plant foods attached to the clay particles and if this leaching process continues too long, the hydrogen ions build up so much that the soil becomes acidic". He is saying that excess watering of the garden causes the soil to become acid and this is simply untrue. Later in the same chapter he says that "all good growing mixes are sterilised. This means that all life within the compost has been done away with by means of chemicals or heat." Again he is mistaken. The better potting mixes are pasteurised, which kills off some organisms, notably those which cause plant diseases, but sterilisation of normal potting mixes is both very rare and frowned upon.

This is a British book and some of its information is thus irrelevant to Australian gardens.

To recap my thoughts; it does not achieve its aim of introducing "the beginner to the fundamentals of gardening", but it does introduce "the more experienced amateur to the

scientific theory behind the practical work", although a lot of useful information is missing and there are some mistakes in it. Notwithstanding all of the above I quite enjoyed reading the book due to the author's lively style.

Ideas from Private Gardens

edited by Natalie McMaster and Jane Edmanson; published by Anne O'Donovan Pty Ltd; recommended retail price $34.95
reviewed by Tim North

The idea is a good one. You ask thirty or so successful and competent gardeners to write about their own gardens; how they were made, why they planted this and that, and how they look after it all. But does it work ?

Rosemary Verey and Alvilde Lees Milne pioneered the idea and set the standard. Their English ladies were all great gardeners, full of spontaneity, charm and obvious intelligence. In subsequent books the English gentlemen proved slightly eccentric and the American ladies rather boring. So, even if the idea is a good one it does not always come off.

The thirty-one ladies and gentlemen, all of them living in Victoria, who write of their gardens in this book are neither eccentric nor boring. Some readers, however, particularly those who do not live in Victoria, may be left guessing where some of the gardens are; some of the contributors omit to give details of climate, topography, soil, etc, which rather detracts from the value of any ideas we may glean from them.

The book is well presented, the colour plates mostly of a high quality (though here and there a flower colour is slightly suspect), the garden plans have been carefully drawn and annotated, there is a good bibliography and a full index.

The chapters are generally well written and informative and, yes, you should get some ideas from this book.

Gardens for Children

by Tigger Wise; published by Kangaroo Press; recommended retail price $10.95
reviewed by Tim North

This author with the intriguing name, so the publisher tells us, has four children and two gardens, a BA with a major in English literature and a MA qualifying in anthropology.

With these qualifications — or possibly in spite of them — she has managed to write a book on gardens for children that no mother, or father for that matter, of chilren of, say, less than 10 years, should miss reading. It's charming, it's delightful, it's totally original and totally practical.

Tigger Wise (the name alone is almost enough to sell the book) tells us, from obvious personal experience, about what children like, and dislike, in gardens. For example they often prefer a simple weed like a dandelion to a rose, they like dark and "scary" corners rather than open sunny spots, trees to climb and places to hide; they like water and dirt and insects and plants that do strange things — 'queerness", someone once wrote, "when it's extremely queer is attractive to children".

So their ideas of what a garden should be, while often quite different from those of their parents, are not necessarily totally incompatible. Creating a garden for children, as the author points out, doesn't have to mean total horticultural hibernation or homely squalor, no more than a certain compromise. To quote our author once more, "a garden full of active human beings is one of the most attractive things about living in Australia". And it would be hard to argue with that.

Discovering the Domain

edited by Edwin Wilson; published by Hale and Iremonger Pty Ltd; recommended retail price $9.95 (paperback), $19.95 (hard cover)
reviewed by Tim North

Sydney's Domain is the birthplace of modern Australia. By July 1788 Governor Phillip had established a government farm to the east of Sydney Cove, on land that was later to become the Botanic Gardens.

The Domain has been retained as a green space in the city, and to-day is the scene of many different activities, from open air opera to football matches and anti-nuclear rallies. This book tells the story of the Domain from its beginning to the present day. It is well written and exceptionally well illustrated; some of the photographs have not been published before.

No one who has an interest in the history of Australia, and of Sydney in particular, should miss reading this book.

My World of Old Roses, Volume Two

by Trevor Griffith; published by Nelson Publishers; recommended retail price $35.00
reviewed by Trevor Nottle

With this book Trevor Griffiths completes his tour de force through the world of old roses — though with his penchant for finding previously unknown roses in all corners of the world it is quite possible that there may be a future volume in store.

Primarily the attraction of this book is its photographs, which are well produced and free of the yellow tints and over-blown prints that somewhat marred the first volume. These alone are sufficient reason to purchase a copy and will give endless hours of contemplative pleasure selecting and re-selecting an ideal rose collection. I have no doubt our suppliers will be inundated with requests for previously unheard of cultivars. Some that impressed me were "Souvenir de la Malmaison Jaune" ('Kronprinzessin Victoria" in Australia), "Antoine Rivoire", "Souvenir d'Elise Vardon" and "Triomphe de Luxemburg'; others will not look past the equally impressive photographs of "White Wings" and "Empereur du Maroo".

The text is sprinkled with personal anecdotes taken from a long involvement with old roses and the nursery trade. Some will raise a few hackles among old rose enthusiasts, such as the contention that "own root" roses are always inferior to those budded or grafted, and though not commented on directly, the inclusion of "Archduc Joseph" and "Mons Tillier" as separate entries (each with a photograph) will continue the debate over these two similar varieties. Some of the names will also cause some discussion, such as "Souvenir de la Malmaison Rose" which is known in other countries as "Malmaison Rouge" or "Leweson Gower". Among the Teas there are a few that challenge local identifications; among these are "Mme de Watteville" and "Maman Cochet". It is good to see these put up for

examination and I am sure the following discussions will enrich our appreciation of all old roses, and also bring about a better understanding of the difficulties of identifying any rose older than a few decades. Trevor Griffiths offers an amusing incident to illustrate the point.

The format follows that established in the first volume, with the addition of a separate chapter on the English roses of David Austin. This will be especially useful to the many gardeners who have not had the opportunity to see these roses for themselves. There is also a short chapter on using old roses in floral arrangements for a variety of occasions. A well constructed Index completes the book.

In such an all-encompassing volume the omission of any mention of the various amateur groups dedicated to the preservation and cultivation of old roses would be remarkable but for the book being essentially the story of one man's journey with old roses.

Highly recommended and well done.

Plant Portraits

by Beth Chatto; published by J.M. Dent; recommended retail price $41.50.
reviewed by John Patrick

In a recent discussion with a bookseller friend he described this book as "unnecessary", and to some extent this is a correct assessment. Without "Plant Practices" many of us would be no worse off in our horticultural knowledge. For an author like Beth Chatto, who is such an inspired plantswoman and who has such a remarkable talent with plants, the temptation must always exist to write another book, yet the gaps in the market where books are really needed become fewer and fewer.

In "Plant Portraits" we receive a brief account of 104 of "just a few of the hundreds of plants I have in my garden", arranged so that there are representatives for each season of the year. To this extent there is a balance within the book, but equally winter subjects are often plants of lesser quality than the summer ones, because the field of choice in northern Europe ir relatively limited.

Each description is accompanied by a portrait of the plant, either as a line drawing by Christine Grey-Wilson or a painting or pencil drawing by Jill Coombs. In general the standard of these is high, so that the book is visually pleasing. Annoyingly it is a difficult shape to place in a bookshelf.

Inevitably in an English book of this type there are plants illustrated which are either unavailable or unsuited to our Australian environment. How frustrating is is to see these and know they cannot be grown or obtained here! Somehow that makes them specially desirable.

However there are plenty of useful, beautiful and available items for us to consider, and all are well described with Beth Chatto's eye for detail. Those who do not know her authoritative works on dry and damp gardening should seek them out, and visitors to England would do well to go to her garden at Elmstead Market, near Colchester, where her planting combinations offer remarkable interest.

As with all books on gardening fashion plays an important role in plant selection. Beth Chatto creates fashions for she has made a point of using and making less known plants better known. However there are the inevitable, and of course welcome accounts of Hellebores, Violets, Geraniums and Fritillaries, though for once no roses, old-fashioned or otherwise.

Her strength lies in herbaceous plants, bulbs and small shrubs. Here she is able to give full rein to her knowledge, discussing qualities of the plants themselves as well as their maintenance, cultural requirements and culinary opportunities. I greatly enjoyed her accounts and her selection of plants and will no doubt return to this book in my future reading. However, its price lies at the upper end of the book market and this will tend against its sales. While I recognise that the Australian dollar has slipped I feel that its price reflects a very generous translation into dollars of less than thirteen pounds sterling. Sadly, some publishers seem to operate their own exchange rate!

Water Gardening
Rock Gardening
Container Gardening

by Peter McHoy; published by Blandford Press 1986; recommended retail price $8.95 each.
reviewed by Tim North

These three paperbacks from Blandford are remarkably good value. Clearly written and illustrated with colour and black and white photographs as well as a number of excellent diagrams, they contain a number of useful ideas on, for example, how to make a concrete trough, how to renovate a leaking concrete pond, making a creek bed and a raised pond, and a peat bed. In particular the books on rock gardening and water gardening will help to avoid many common mistakes. Cultivation and propagation are covered adequately and while the plant lists may be somewhat predictable they are reasonably comprehensive. All are sound, practical and useful guides.

Books Received

Indoor Bonsai
by Paul Lesniewicz; Blandford Press; $9.95; paperback, 208 pp.

How to Grow Fuchsias
by Brian and Valerie Proudley; Blandford Press; $5.95; paperback, 95 pp.

The Handbook of Soft Fruit Growing
by David Turner and Ken Muir; Croom Helm; $27.50; paperback, 78 pp.

The Winter Flower Garden
by Sonia Kinahan; Croom Helm; $27.50; hard cover, 144 pp.

The Flower Show
by E.D. Wearn; Croom Helm; $22.50; hard cover, 150 pp.

Vegetables for the Home Gardener
by Joy Lau; Lothian Publishing Co; $12.99; paperback, 152 pp.

Potpourri and Perfumery for Australian Gardens
by Denise Grieg; Kangaroo Press; $8.95; hard cover, 80 pp.

Making and Using Terrariums and Planters
by Allen and Stella Daley; Blandford Press; $24.95; hard cover 144 pp.

Native Plants for the Sydney Region
by Margaret Baker, Robin Corringham and Jill Dark; Three Sisters Productions; $19.95; paperback, 151 pp.

Ferns and Allied Plants of Victoria, Tasmania and South Australia
by Betty D. Duncan and Golda Isaac; Melbourne University Press; $25.00; hard cover, 237 pp.

Nursery Notes

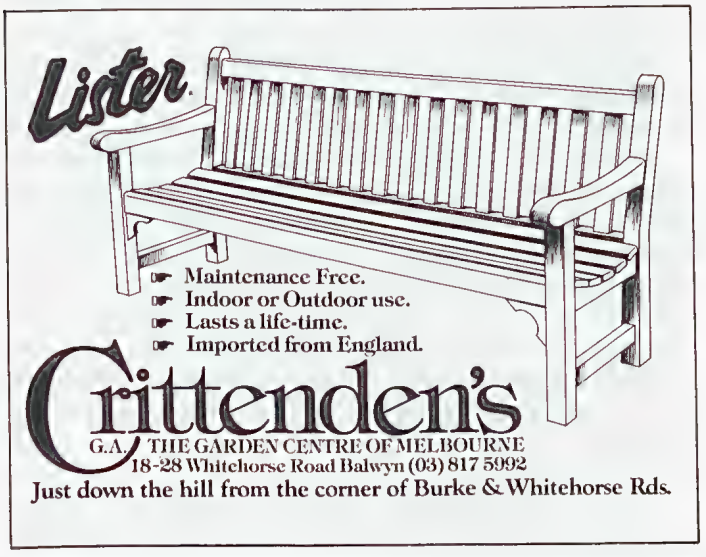
Viburnum Gardens, Kenthurst, New South Wales

When Michael and Christine Pitkin moved to Kenthurst in 1983 they wanted to create the kind of garden that Michael had known for most of his life in England. It was to be a natural garden with perennials sprawling over beds, interspersed with choice shrubs and trees that are not generally available.

On looking around the commercial nurseries it soon became apparent that all sold the same types of trees and shrubs. Michael had a particular attraction towards the Viburnun species, and he found that only a few were available in Sydney. The next year was spent searching Australia for the many different Viburnums and now he has 25 species and cultivars. Some have been given by various State Botanic Gardens and others by garden lovers.

Michael, who is a member of many overseas societies, and with his contacts in England began importing seeds of perennials and shrubs. At this stage a nursery had not even been thought of, but as the garden was planted, visitors started asking questions where these unusual plants and shrubs could be obtained. He started to propagate extra plants and it was then decided to make the excess available to gardeners. However, demand outstripped supply, hence Viburnum Gardens was born.

Another aspect of unusual (to Australia) perennials is how to know what will grow in our climate. There are few in-depth books and of course much depends on the micro-climate created. Viburnum Gardens are currently testing many plants, including thirty different species Geraniums and so far all are flourishing. So are species Penstemons, Daphnes, rare Aquilegias, Euphorbias, Aconitums — the list goes on. A popular plant Michael remembers from England is the Creeping Snapdragon, *Antirrhinum asarina*; will this survive Sydney's climate ? We will know this summer.



THE COTTAGE GARDEN PLANT SPECIALISTS

Leading the Way. Always something new — Always something different. This month we offer:—

Digitalis obscura The orange Foxglove which is a shrub with leathery leaves and growing only to 2 feet.

Campanula poscharskyana E.H. Frost Similar habit to the common species but with white flowers flushed blue.

Scabiosa caucasica perfecta 'Alba' Always popular for the White garden is this superb plant with a long flowering period.

Campanula incurva New Release. Large incurved bells. Rare. Limited Stock.

Campanula garganica From Monte Gargano in Italy this dwarf, tufted perennial for wall or rock garden. Clusters of blue flowers with white centres late spring and summer. Height 4 inches.

Dianthus knappii We are proud to offer this rare and famous plant which is almost unique to this genus. The flowers are YELLOW. Height 12-15 inches.

Diascia rigescens A lovely dwarf shrub flowering throughout summer with tubular flowers in various shades of pink and shaded rose in the throat.

Geranium rubescens Our regular customers have been snapping this one up with its delicate leaves and beetroot red stems. Many leaves turn scarlet in winter. Pink flowers in sprays. A must for all gardens with semi shade.

We will be open during the holidays on Sat., Sun. and Mon. 9.00 a.m. to 5.00 p.m. as usual. Other times by appointment.

VIBURNUM GARDENS
THE NURSERY IN A GARDEN
42 Sedger Road, Kenthurst, N.S.W. 2156
Phone (02) 654 1941

Catalogue $1.50 Post Free.— Regret No Mail Orders
Member of the Australian Garden History Society

This is not another commercial nursery. There is no gift shop. The objective is to research what will grow in our climate and then to make the plants available to all those who want them. As many different shrubs are disappearing from Australian gardens the aim is to find them and then to propagate them, so making them available again. It seems that at present if you are not a member of a Garden Club it is virtually impossible to find these forgotten plants and shrubs. This applies particularly to those planning a new garden, or those who would like to try somethingdifferent — perhaps a young working couple who have only the weekends to shop and who like to see the plants they are buying. Reference books are available at the nursery for the use of customers.

Viburnum Gardens is working to a long term objective in the making of its own garden and in its collection of plants; the majority of plants for sale are grown on the premises.

Viburnum Gardens is situated off Annangrove Road at 42 Sedger Road, Kenthurst, NSW 2156, The phone number is (02) 654.1941 and the nursery is open every Saturday, Sunday and Monday from 9 am to 5 pm, and at other times by appointment.

AUSTRALIAN GARDEN HISTORY SOCIETY

Patron: Dame Elisabeth Murdoch, D.B.E.
Chairman: Mrs J.E. Mitchell
Secretary: Mr T. North,
P.O. Box 588, Bowral, N.S.W. 2576
Treasurer: Mr K. Digby,
Shorebrace, Stokes Point, N.S.W. 2107
All correspondence should be addressed to the Secretary.

Annual Conference and A.G.M., 1986

A report on the 1986 Annual Conference and A.G.M. of the Society, held in Launceston in November, will appear in the February/March issue of the Journal.

A Register of Significant Historic Gardens in Australia

A preliminary Register of Significant Historic Gardens in Australia has now been prepared by a Sub-committee consisting of one representative from each State, with Mr Peter Watts as Convenor.

This Sub-committee has completed a considerable volume of work, but the register is still very much a preliminary one, and is neither complete nor definitive. It is, however, a starting point, and it will be the Society's aim to expand this register over a period of time.

The register at present lists 128 gardens, whose geographical distribution is as follows:

A.C.T.	3
N.S.W.	25
Vic.	77
S.A.	6
W.A.	10
Tas.	7

No nominations at this stage have been received from Queensland.

Because of its preliminary nature it is not intended to publish the register at present, nor any part of it. Any queries regarding the register can, however, be addressed to the Secretary.

It is now open to any member of the Society to submit the name of any garden for consideration by the Sub-committee. Submissions should be addressed to the State representative concerned; names and addresses of State representatives are as follows:

A.C.T. Mr R. Ratcliffe, 96 Hodgson Crescent, Pearce, 2607
N.S.W. Mr P. Watts, Historic Houses Trust of N.S.W. 61 Darghan Street, Glebe, 2037
Vic. Mr J. Patrick, V.C.A.H. Burnley, Burnley Gardens, Swan St, Richmond, Vic. 3121.
Qld. Miss C. Bull, 10/82 Macquarie St, St. Lucia, 4067
S.A. Mr J. Whitehill, Botanic Gardens of Adelaide, North Terrace, Adelaide, 5000
W.A. Mrs O. Richards, 11a Ryrie Ave, Como, 6152
Tas. Mr R. Thirkell Johnston, Saundridge RSD, Cressy, 7302

No precise criteria have been laid down for inclusion in the register; rather do we lean on the definition of the Australian Heritage Commission — 'things we want to keep". Historical significance and integrity are paramount, and for this reason it is doubtful whether any garden created within the last thirty years or so will yet have achieved significance. To be eligible for consideration gardens do not have to be grand; they may be cottage gardens, or gardens now neglected which contain remnants of former glory.

State News

N.S.W.

A weekend workshop on growing Australian plants was held at Binneguy Homestead, Bineguy, near Moree, on 9th and 10th August. The lecturer was Mrs Maria Hitchcock, who helped to found the New England group of S.G.A.P. in 1977, and is currently the group's Vice President. Mrs Hitchcock is co-author of "Australian Plants for the Northern Tablelands of N.S.W." and has conducted courses on native plant cultivation at Armidale TAFE for the past four years.

The A.G.M. of the Southern N.S.W. Branch was held at Goulburn on Sunday 19th October. The guest speaker was Mr Glen Wilson, a well-known authority on Australian native plants who worked with Edna Walling in Victoria for a number of years. A visit was paid to a garden in the district that is planted largely with native plants.

This Branch will hold its Christmas Party at the Berrima Cottage Kitchen, Berrima, on Saturday 13th December; cost will be $5.00 per head.

A weekend in the Orange district is being planned for 25th/26th April 1987. Visits will be paid to a number of gardens in and around Orange, including "Erambie" at Molong, and the new Orange Botanic Garden, now in course of construction. There will be a dinner at Orange Agricultural College on the Saturday evening and a picnic lunch in the Botanic Garden on the Sunday. The cost (including dinner and lunch, but excluding accommodation) will be approximately $40, and further details will be circulated in the next issue of the Journal.

South Australia

On 27th August members and friends were invited to view an exhibition of botanical paintings at "Yarrabee", organized

by the Friends of the Botanic Gardens of Adelaide.

On 8th September Dr Lionel Gilbert gave a lecture on "Plans, Pictures and People of the Royal Botanic Gardens Sydney; the first 170 years".

On 21st September visits were made to Mount George, home of Mr and Mrs Bob Lewis, and to Grove Hill, home of Dr and Mrs Andrew Cottell, where the 19th century nursery buildings have been restored.

On 27th September a display of antique and collectors' books on gardening was presented at Matilda Books in Stirling.

The Branch's Christmas meeting will be held at "Yarrabee", corner North Terrace and Dequettville Terrace, from 6.0 to 7.30 pm on Wednesday 3rd December. Besides drinks and light refreshments there will be a display of books and other gifts for the garden-minded.

At the February 1987 meeting members will be invited to bring cuttings, bulbs or plants of interesting species for swap.

The Branch has sent a submission to the Minister for Environment and Planning seeking retention and protection for the remnants of the remaining maze at Belair Recreational Park. A submission has also been sent to the Director of the National Trust of South Australia relating to the Moonta Mines State Heritage Area; the branch is concerned at the lack of a management plan for the garden at the Miner's Cottage and has offered to assist in preparing such a plan. At the request of the Director of the Botanic Gardens a report on the development of the grounds at "Yarrabee" has been prepared.

A.C.T./ Monaro/ Riverina Branch

This Branch was formally constituted at a meeting held on 11th October. Mr Richard Ratcliffe was elected Chairman and Mr Ken Taylor Secretary/ Treasurer.

The Branch organized a full day of visiting gardens in the Monaro on Sunday 23rd November. A Christmas Party will be held early in December.

Tasmania

The Branch AGM was held on Sunday 10th August at the Southern Teachers' Centre in Hobart. Following the meeting members were treated to a highly entertaining and informative chat about the more uncommon bulbs by Mr Rod Barwick, of the Glenbrook Bulb Farm at Claremont.

Two Sandy Bay gardens were visited on Saturday 22nd November, those of Mr and Mrs John Bushby, which features an interesting collection of heritage roses, and of Mr and Mrs Cees Klok, which has been a consistent placegetter in City Council Garden Competitions. Mrs Klok is a keen collector of rhododendrons and azaleas.

Functions to be held in the first half of 1987 will include a family day in the north in mid-February, a March outing to the Derwent Valley, as well as an autumn tour to the Fingal Valley.

Victoria

Recent well-attended events have included:

1. a tour of the Government House gardens, led by Nigel Lewis and Richard Aitken, and preceded by talks by Nigel and Richard and botanist Peter Lumley.

2. a tour of Williamstown Botanic Gardens, where Richard Aitken and John Hawker spoke on the history and significance of these early gardens and on plans for their future. Items of interest included the "pinetum" (planted c. 1867-70) and the path system, dating from c. 1858 with an overlay of Edwardian planting carried out betwen 1900 and 1920.

3. during spring, visits to Wombat Park at Daylesford, Glenara at Bulla (to see the Alister Clark roses) and Buda, the Castlemaine Botanic Gardens and Badger's Keep nursery.

The Branch has been involved in various Government submissions and meetings. We were consulted over the design of the proposed extensions to the National Herbarium, thereby establishing worthwhile contact with the Department of Conservation, Forests and Lands. We were also represented at the Garden State Committee's consultations on historic gardens held during August and September.

We have donated $500 to the garden at Buda, Castlemaine, for the purchase of a top-quality extension ladder for use in tree surgery, hedge clipping and the like.

Details of an exciting 1987 programme will appear in the next issue of this Journal.

Enquiries regarding State activities

All enquiries regarding State activities should be addressed to:

N.S.W.	Mrs Keva North, PO Box 588 Bowral, 2576 (South) (048) 61 1884
A.C.T.	Mr Richard Ratcliffe, 96 Hodgson Crescent, Pearce, 2607 (062) 81 9198 (office), (062) 818 6914 (a/h) or Mr Ken Taylor , (062) 52 2584.
Vic.	Miss Francine Gilfedder, 310 Wattletree Road, Malvern, 3145 (03) 509.1175 (a/h only).
Qld.	Mr Michael Percy, 27 Jordan Street, Greenslopes, 4120 (07) 394 3639 (a/h).
S.A.	Mr Trevor Nottle, 5 Walker Street, Stirling, 5152 (08) 339 4210 (a/h).
W.A.	Mrs Oline Richard, 11a Ryrie Avenue, Como, 6152 (09) 367 1489 (a/h).
Tas.	Mrs Pat Cameron, Mona Vale, Ross, 7209 (003) 81 5239.

'Garden in a Valley" notepaper

Packs of notepaper with illustrations by Peggy Shaw from Jean Galbraith's book "Garden in a Valley" are now available from most stationers and bookshops, and also from Five Mile Press of 20 Liddiard Street, Hawthorn, Vic. 3122.

The colour of the notepaper is old gold, and there are four different designs in the series. Each packet sells for approximately $3.95.

Letters

Dear Tim North,

A PS to "Red Ribbons" (A.G.J. June/July 1986). The lost secateurs have been found after falling through the branches of a prostrate juniper. They now have a new scarlet ribbon.

All good wishes to all good gardeners,

Yours sincerely,

Jean Galbraith.

Dear Sir,

Members of The Australian Garden History Society who visited Swain's Garden in Killara earlier this year may be interested in the following developments, certain to benefit the progress in the garden.

Ku-ring-gai Council has managed to make arrangements for a Commonwealth Employment project which will be used to clear bushland adjoining the garden, following the Bradley method. The scheme will employ three people for six months.

Over $1,000 has been spent on new plants. Numerous donations of plants have also been received. A new rose bed has been cleared and is ready for planting with old roses.

In the Garden Room a nucleus of a horticultural library has been started. The Garden Room and its facilities have also been made available free of charge for visiting garden clubs.

Yours sincerely,

Jack Trezise.

Dear Mrs North,

The Parkes (NSW) Floral Art Society will be staging a Floral Art Exhibition, "Flowers are Great in '88" from 23rd to 25th September 1988, to celebrate Australia's 200th birthday. We anticipate that this will be the largest exhibition of its kind ever staged in Australia, with all States and several individual towns participating.

We are planning Floral Art demonstrations on two nights of the exhibition, and two one-day garden tours, the latter only if enough interest is shown.

We are busy raising funds for this project and have not received financial assistance elsewhere.

Any Floral Art Society interested in staging an exhibit at "Flowers are Great in '88" will be welcome.

Contact: Roma Stevens, PO Box 9, Parkes, NSW 2870; telephone (068) 62.3185 (office) or (068) 62.1349 (home).

Thank you for showing interest in our project.

Yours sincerely,

Roma Stevens,

Secretary, Parkes (NSW) Floral Art Society.

Dear Tim,

I wonder whether any of your readers would know where I could obtain a cutting of one of Alister Clark's roses called "Madge Taylor". I believe that it is unobtainable in Victoria, but that many years ago some came to Sydney, so maybe just one, somewhere, is still flourishing.

I would be very pleased to hear from anyone who might be able to give me a lead.

Yours sincerely,

Robin Pease,

58 Cowles Road, Mosman, NSW 2088.

Dear Sir,

Australia has an interesting history especially in gardening. We have come a long way from Farm Cove in 200 years and learnt much about what is suitable for Australian conditions and what is not. Our pioneers were brave and adventurous and we have much to learn from both their successes and their failures. One lesson has been that blackberries are rampant and millions of dollarshave been spent trying (not too successfully) to eradicate them. In the Dandenongs our beautiful Mountain Ashes are being overrun with holly, ivy and geraniums. Along our Victorian coastline our Ti-trees are being wiped out by the South African foe, Polygala, and New Zealand Spinach. Our disused railway lines and roadsides support large colonies of fennel. There are many others — gorse, bone seed and Paterson's Curse, to mention a few.

I could not believe my eyes when I read an article in your magazine encouraging us to cultivate bamboo. It is attractive, but in Australia it is a weed nevertheless.

On a trip to northern N.S.W. a few years ago I could not help but be saddened by the widespread neglect of large clumps of bamboo. It does not match the light or colouring of this country, not to mention the number of dams I saw choked and rendered useless.

My own hard experience of this pest is that my husband and I bought an old home in Melbourne six years ago which was once owned by another keen gardener. She had carefully planted her bamboo varieties in containers but had grown old and unable to care for them. Consequently my first job was to remove bamboo from my lawn and garden as it had grown through and round fences and containers.

Australia has many plants, both exotic and native, to choose from in order to create beautiful and useful gardens. Let us please be careful to preserve what we have by learning from the past. No bamboo !

Yours faithfully,

Heather Pearce,

Camberwell, Vic.

Dear Mr North,

I was interested in the note on *Echium wildprettii* in the June/July journal. I have always had an affection for this genus, even for the noxious weed species. But your specimen at 1.5 metres is a "runt".

In my copy of Martineau "Gardening in Sunny Lands", published in 1924, opposite page 126 is a photograph of *E. wildprattii* (sic), grown by M. Jehandiez. Presumably the plants were growing in a French Riviera garden as most of the gardening notes were compiled from that region.

I presume that the moustached gentleman in the photograph, wearing a felt hat and office suit, with hands thrust into the trouser pockets, is M. Jehandiez. If he was 5ft 9in tall then the lowest plant in the group of five is one foot taller than he. The tallest, a solid flower-packed spire, towers above him to fifteen feet.

On page 246 Mrs Martineau has a note on this Echium: "Pink and very tall; was quite red when originally sent out by Messrs Veitch but is now generally pale pink as generally grown."

With best regards,
Kenneth Atkins,
Northcote, Vic.

Information wanted on Walter Butler

Mr David Ottewell, of Hartley Wintney in Hampshire, England, is prepaing a book on Edwardian gardens, to be published by Yale University Press at the end of next year. This book will deal with the period 1890 to 1920, and Mr Ottewell is seeking information on gardens designed by Walter Butler (he designed "Marathon" at Mount Eliza among others), or on other gardens of the period which might relate to the arts and crafts of the Italian revival. Mr Ottewell's address is The Barn, Phoenix Green, Hartley Whitney, Hants RG27 8HS.

A Postscript to The Nancy Steen Garden, Auckland

Nancy Steen died on 13th March this year, just one month after Joan Lawrence's article on the Nancy Steen Rose Garden appeared in our February/March issue. We are indebted to Peter and Ann Cripps, of Hobart, for sending us the wording of the commemorative plaque at the entrance to the garden:

"The Nancy Steen Garden; this garden, a joint project by Heritage Roses, N.Z. and Auckland City Council, was planted to honour Nancy Steen's life-long work and love for old roses. To loiter mid the lovely old-time flowers, to breathe the scent of lavender and rose . . . (John Russel Hayes). Opened by Her Excellency Lady Beattie, 13th November 1984".

Don't Dread the Drought

by Suzanne Price

The Prophets of Doom have been at it again.

"Drought" they cried.

"We'll all be ruined," said Hanrahan, "if rain don't come this week".

Lack of rain in February and March doesn't mean there is a drought or that there is going to be a drought. These are our hot, dry months, and we shouldn't be expecting rain then. The autumn break — that first good rain — rarely comes before the middle of April, and sometimes not until May.

"In God's good time down came the rain !". We had 100 points of rain last night (15th April) so this year is quite normal. The time to be worried about drought is when our normal winter and spring rains don't fall.

And yet the prophets are right. There will be a drought. I don't think it will be this year, or even next year, but it will come, as will the floods and the bushfires. In 200 years our white civilization has not yet come to terms with this great country. We are still trying to conquer it. We have conquered its people; we have conquered the land, or at least tamed it; but we cannot conquer or control its natural cycles. We cannot even predict them with any accuracy. The only change we have achieved to date is to make the rainfall even lower in many areas by removing millions of hectares of great forests.

It is time that our gardeners, at least, and prospective gardeners came to terms with the climate. Accept the fact that there will be droughts, and that what farmers call "the good years" are the exception rather than the rule. If you establish a garden when you are in your twenties or thirties it will probably have to survive at least three droughts in your lifetime. Make it as drought resistant possible right from the start. This is not achieved by keeping the soil moist with drip or trickle irrigation, or by watering or sprinkling every evening. Rather it is achieved by giving deep soakings such as 50 points of rain would give. This should be applied once a week in your garden's first year, once every ten days in the second year and once a fortnight in the third year. After that your garden will be hardy enough to survive the inevitable drought. Remember that the only gardens which suffered losses in the last drought were new ones in which the plants had not established deep water-seeking root systems or those which had been over-watered in previous years, keeping the root systems close to the surface and making the plants more drought-prone.

(Quotations are from "Said Hanrahan" by P.T. Hartigan).

Did You Read This?

The following is a list of all major articles published in this Journal between October 1983 and October 1986 (Vols 3,4 and 5) and copies of which are still available.

The cost of these back numbers is: Vols 3 and 4 — $1.50 each, Vol 5 $2.00 each, plus 50 cents for postage on each order. A coupon is included at the foot of the page for your convenience in ordering.

Vol 3/1: Oct 1983.

The Tradescant Trust and the Church of St.Mary-at-Lambeth.

The Landscape Garden in New South Wales from Elizabeth Macquarie to Thomas Shepherd, by James Broadbent.

From the Salt Marshes of the Pontus (Spuria Irises), by Trevor Nottle.

Vol 3/2: Dec 1983.

Katandra Bushland Sanctuary, by George Veitch.

The Oldest Garden in Australia, by Edwin Wilson.

Through the Eyes of a Needle: 16th Century Gardens, by Diana Pockley.

The Jonquil-Tazetta Group of Narcissus, by Trevor Nottle.

Vol 3/3: Feb 1984.

The Chinese Garden, by John Patrick.

Old Roses for Australian Gardens, by Trevor Nottle.

Some Interesting Passion Vines, by C.L. Wheller.

Introducing Australian Native Plants into the Garden, by Brian Hargett.

Vol 3/4: April 1984.

Our Native Plants in Danger, by Tim North.

An Austrian Gentleman Gardener in the Swan River Colony, by Sophie C. Ducker.

Scented leafed Geraniums, by Diana O'Brian.

Vol 3/5: June 1984 out of print.

Vol 3/6: Aug 1984.

Chile, the Home of Many Wonderful Garden Plants, by Noel Lothian.

The Plants at Port Arthur, by Penelope Ralph.

Roberto Burle Marx, Architect of Nature, by Polly Park.

Some Temperate Woody Ornamentals from South America, by Brian Morley.

Vol 4/1: Oct 1984.

Before the Eucalypts, by G.M. Moore.

Historic Buda, by Peter Cuffley.

Rhododendron Section Vireya, Old and New, by J. Clyde Smith.

Early Botanical Exploration in Western Australia and its effects in Europe, by Kathleen Napier.

Vol 4/2: Dec 1984.

The Making of a Knot Garden, by Diana Pockley.

Virgin's Bower, by Trevor Nottle.

Inverewe, the Sub-tropical Garden of Scotland, by Pauline Tully.

The Amazing du Ponts and their Gardens, by Tim North.

Vol 4/3: Feb 1985.

Living in an Edna Walling Garden, by Jenny Churchill.

Some Gardens of Victoria's Western District, by Carol Henty.

Cottage Gardens of the Goldfields, by Timothy Burger, Longwood Gardens, Pennsylvania.

Landscape Uses of Australian Plants in California, by Lester Hawkins.

Vol 4/4: April 1985.

The Ballarat Garden Competition, by Michael Taffe.

Thomas Lang, Nurseryman (Part 1), by Barney Hutton.

Puppies Ears, Please, by Trevor Nottle.

New Roses in the Old Tradition, by Ross Boaden.

Vol 4/5: June 1985. Out of print.

Vol 4/6: Aug 1985.

Design Concepts of Australia's Newest Sub-tropical Botanic Garden, by Ross McKinnon.

Tea Growing in Australia, by Tim North.

The Flecker Botanic Gardens, Cairns, by R.J. Guthrie.

North Queensland Rainforest Trees, by Alan Bragg.

The Notable and Historic Trees Scheme of New Zealand, by R. Flook.

Measuring Trees

Exotic Fruits in Australia, by John and Jacky Marshall.

Vol 5/1: Oct 1985.

Unusual Amaryllids, by Noel Lothian.

South African Bulbous and Cormose Plants, by Brian Morley.

Centennial Park, Sydney, by John Mortimer.

A Gardener's Tour of the Australian National Gallery, Canberra, by Susan Parsons.

On Low Maintenace Gardening, by Suzanne Price.

My World of Gardens, by Polly Park.

Vol 5/2: Dec 1985.

The Royal Tasmanian Botanical Gardens, by Tony May.

Erodiums, by Robin Parer.

The Garden of the Unsuccessful Politician, by David Yencken.

The Tradescant Trust and the Church of St.Mary-at-Lambeth, by Diana Pockley.

Garden Tools, How do We Use Them, by Norman Allen.

Topiary — an Ancient Garden Art Revived, by Anne Scott Wilkes, The Ladew Topiary Gardens, Maryland, U.S.A.

On Watering, by Suzanne Price.

Some Gardening Skills We are in Danger of Losing, by Trevor Nottle.

Vol 5/3: Feb 1986.

The Charm of Modern Roses, by Valerie Swane.

Some Trends in Rose Breeding, by Deane Ross.

Roses for Sub-tropical Gardens, by Isobel Cruse.

Rose Gardening in the Sub-tropics, by Ross McKinnon,

The American Horticultural Society and River Farm.
The Nancy Steen Garden, Auckland, New Zealand, by Joan Lawrence.
Planning for Perfection, by Duane Norris and Colin Smith.
Wild Fragrance, by Judyth McLeod.

Vol 5/4: April 1986.
Roses for Country Gardens, by Susan Irvine.
The Australian Arid Land Botanic Gardens at Port Augusta, by John Zwar.
Rookwood Necropolis, a Victorian Landscape, by Bruce Welch.
Such a Mass of Roses; A History of Roses at Old Government House, Auckland, by John Adam.
Two Early Twentieth Century Gardens on Long Island, New York.
A Medieval Garden in New York.
The System Garden of Melbourne University, by Sophie C. Ducker.
Lawn or No Lawn; Two Variations on a Theme, by Mary Davis and Kay Overell.

Vol 5/5: June 1986.
The Macadamia Man, by Mary Davis.
The Botanic Gardens of Wellington, New Zealand, by Winsome Shepherd.
Original Names, by Ian Abbott.
Gardens of the Canberra Region, by Howard Tanner.
Garden Lighting.
The Scotch Burnet Roses, by Trevor Nottle.
On Mulch, by Suzanne Price.
Where Romance meets Ecology, by Tim North.

Vol 5/6: Aug 1986.
Some Silver and Grey Foliaged Plants for the Rock Garden, by Heather Dick.
All Flesh is Grass — or Green Grow the Rushes O, by George Seddon.
Growing Evansia Irises, by Robyn Gully.
Inscrutable Bamboos and a Conifer Fraternity, by Roger Spencer.
Making Gardens in Colonial Australia, by Howard Tanner.
Garden Furniture.
Collecting Botanical Prints (Part 1), by Trevor Nottle.

Evansia Irises

Robyn Gully's article on the Evansia, or Crested Irises in our August/September issue referred to *I. pseudorossii*. Mrs Gully has written to say that this should now be known as *I. proantha*, the name given by Diels in 1924. Diels, however, incorrectky described the species, owing to the fact that the short, smooth crest which should place it in the Section Evansia is not easily observed when the specimen is pressed. The species was later (1931) named *I. pseudorossii* by Chien Chong-Shu, but Diel's earlier description, in spite of being erroneous, remains the valid one and his name, therefore, the correct one.

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GARDEN CUTTINGS

Golf; an expanding land use

The fears that existed in Europe after World War II that the European continent would not be able to feed itself are no longer valid. The question now is what to do with the large tracts of land no longer needed for food production. One solution proposed by T. Kavanagh, of the Kinsealy Research Centre in Dublin, is to turn them into golf courses. Golf, he points out, is a particularly buoyant sport in many European countries; golf requires large parcels of land, usually 50 ha or more, and new courses provide job opportunities for trained horticulturists (a well managed 18-hole course will give employment to a minimum of four greenkeepers. Skilled personnel trained to use modern techniques are now needed to deal with problems like compaction.

Alcohol as an insecticide

In the Connecticut Greenhouse Newsletter, extension horticulturist Jay S. Koths recommends alcohol as an additive to insecticides, stating that it is an effective surfactant or wetting agent. He advises that ethanol is best, but it must not contain oil or be mixed with oil-based insecticides. Even alcohol alone can be effective; scale insects, mealybugs, red spider mite, whiteflies and plant lice have been controlled with an alcohol spray.

Biological control of insect pests

The bacterial insecticide *Bacillus thuringiensis* is now produced from several different strains that are effective against caterpillars, mosquitoes and other insect pests. Altogether 80 new strains have been discovered through a new isolating method developed by the U.S. Agricultural Research Service's Insect Pathology Laboratory.

An unusual use for manure

In a process called organic patination manure is fermented for two weeks, then sprayed on new bricks to give them an aged look.

A plantsman's garden reclaimed

The garden at Myddleton House, in Enfield, Middlesex, England, has been of importance and interest to gardeners ever since the late E.A. Bowles began gardening there late last century.

After his death the house was sold to the University of London for its School of Pharmacognescy, but because of economic pressures many areas of the garden were left untended and many of the rarer and choicer plants were crowded out by weeds.

In 1968 the Lee Valley Regional Park Authority bought the house and the main part of the garden, and with the help of the London group of the N.C.C.P.G. the garden is being restored. Although most of the rare plants collected by Bowles have been lost 1,300 different taxa of plants have been added and all existing plants catalogued. The Rose Garden has been rebuilt and replanted, the pond has been dredged and re-lined, and the completely overgrown iris beds have been cleared and will now hold the National Collection of Award-winning Iris. (From the N.C.C.P.G. Newsletter).

A new *Rhodohypoxis*

Swane's Nursery at Dural, in New South Wales, have introduced a new *Rhodohypoxis* cultivar called "Rosy Posie", with flowers of a particularly bright pink. This has been developed from corms sent to Swane's from Japan about five years ago.

'Speaking" plants

When plants need water xylem cells fracture, making a "popping" sound which can be picked up by ultra-sensitive electronic equipment. At the University of Toronto tiny microphones have been developed to detect these acoustic emissions which tell when the plants need water. At Batelle's Pacific Northwest Laboratories in U.S.A. a device called Ceres combines a microprocessor and a recording unit to indicate the need for water or fertilizer. It also measures the amount of phytotoxic pollutants in the atmosphere. (From "Avant Gardener", published by Horticultural Data Processors, New York).

A rodent repelling garden stake

A battery operated stake, manufactured in West Germany, vibrates at 60 second intervals, and is said to repel burrowing rodents over as much as one-third of an acre.

Significant Tree Register

The Blue Mountains (N.S.W.) City Council has taken a major step in extending its documentation of the region's environmental heritage by establishing a register of significant trees. Trees have been nominated by the public under one or more of ten categories of biological or historical value. A selection was also made by a preliminary assessment team and finally a decision was made by a small committee of experts. Sixty-five submissions were made, out of which thirty-seven have been listed as significant.

A nineteenth century plant list

A catalogue of plants growing in the Geelong Botanic Gardens in 1860, compiled by the Curator, Daniel Bunce, has been discovered in the Woolwich depot of the British Museum. The catalogue consists of 28 pages and contains a few remarks by Bunce, possibly as an aid to his memory, such as "Chater's — best hollyhocks" and "*Callistemon punicea* — extraordinary beauty".

Bunce sometimes lapsed into using common names and the identity of certain subjects, e.g. "W. Australia, newly discovered" is uncertain.

Permission has been obtained from the British Museum for the list to be republished in facsimile form.

Drip irrigation

According to Washington State University Agricultural Irrigation Research Centre drip irrigation can actually affect the form of a tree. Two groups of Red Delicious apples were watered respectively with a drip system and bi-weekly with sprinklers. At three years old the drip-irrigated trees had outward spreading branches, whereas those watered with sprinklers were growing vertically. Also there were far more shoots on the drip group, indicating that higher productivity could be expected from these trees. This was, in fact, borne out when the trees began bearing, the drip-irrigated trees averaging 30% to 35% higher yields than the sprinkler-irrigated trees.

A Botanist's Alphabet; G – H

by Brian Morley

Geranium

Can be distinguished from *Pelargonium* very easily because the former have regular or symmetrical flowers, not irregular, and do not on close inspection have the sepals fused into short hump-backed tubes which pelargoniums have.

The self-effacing and scholarly geranium king, Dr Peter Yeo (see note) of the University of Cambridge Botanic Garden has written what will become a lasting and nicely illustrated classic on geraniums, reviewed in these pages some time ago.

I have often been taken by the surprising diversity of appearance of geranium species, yet the genus is always easily recognisable. The low, prostrate, dark green mats of *G. sanguineum* with its purplish-red flowers on the Burren overlooking Atlantic rollers in Co. Clare in Ireland; the wispy stems and pink flowers of *G. fremontii* in spring meadows of the Rocky Mountains National Park in Colorado; the diminutive pink flowers of our native *G. solanderi* in Southern Mount Lofty Ranges of South Australia.

There are few more pleasant autumn tasks than pulling apart the chunky stem-bases of *G. macrorrhizum* with its crushed fragrance, and in an open loam they root easily by spring. The various colour forms of this species, white, pink, pale and and darker magenta, and the healthy foliage make it a good ground cover where the sun is not too strong. It is a plant of woodland margins.

The leaves of *G. renardii* have a pastel reticulate delicacy of velvet indumentum which always reminds me of old corduroy. *G. traversii* from the Chatham Islands with greyish foliage and milky-pink flowers makes a good ground cover in suitable conditions and given time should become more popular than it is. I remember it growing well at Malahide Castle in the early 1970's and wonder if it still does so.

The unlikely vivid magenta and black-eyed flowers of *G. psilostemon* are almost unbelievable when first seen, while the noble foliage and large flower trusses of *G. maderense* from Madeira appear on the largest species known, growing to 1.5 m tall ! I haven't mentioned *G. ibericum, G. x magnificum, G. pratense* and its cultivars, *G. wallichianum* or *G. wlassovianum* with its dusky purple flowers and brooding greyish-green leaves. They all need to be grown.

Note; Yeo, P.F. (1985). "Hardy Geraniums" (Croom Helm: London).

Hoheria

Is a genus found only in New Zealand comprising some five species belonging to the hollyhock family Malvaceae. The species are large deciduous shrubs or small trees (*H. populnea* and *H. sexstylosa* evergreen), with white flowers often borne in copious numbers. The generic name is from the Maori name "houhere".

The three most common species are *H. populnea, H. sexstylosa* and *H. lyallii*. They prefer cool and moist woodland habitats where they self seed and if happy and left unattended form quite dense thickets. The species tolerate some frost. My favourite for gardens is *H. lyalllii*, the more white downy the leaf undersides the better.



GERANIUM IBERICUM:
(National Botanic Garden, Glasnevin)
(photo: B. Morley)

The best cultivated stands I have seen are at Glenveagh Castle, Co. Donegal and Mount Congreve, Co. Waterford, both in Ireland.

Natural hybrids are known in New Zealand and add to the variability of the species in nature. What appear to be spontaneous hybrids also arise in gardens. A few cultivars have been selected and named, such as H. cv "Glory of Amlwch", raised in North Wales at Amlwch on Anglesey and thought to be a hybrid between *H. glabrata* and *H. sexstylosa.*



HOHERIA SEXSTYLOSA:
(Royal Botanic Gardens, Kew)
(photo: B. Morley)

Water Lilies and Other Water Plants

by Edith Metelik

There is now a much wider range of colours in water lilies than ever before. There are several shades of pink available in the hardy varieties, ranging from delicate shell pinks to very deep shades, as well as vibrant reds, reds with contrasting white sepals, cream to deep yellows, white (both singles and doubles), and light apricot shades which deepen to orange.

These hardy water lilies are suitable for all climates and can withstand the coldest of winter conditions, flowering from October to March.

Late winter into spring is the time to re-pot water lilies, or to add new varieties. Water lilies need to be planted in large pots or containers to do well and to provide a continuous display of flowers; there are special water lily baskets made for the purpose. A good planting medium is 3 parts heavy loam to 1 part old cow manure; a third of a cup of slow-release fertilizer can be added. Fill the container three-quarters full, then add soil with a layer of pebbles on top. Dampen well before lowering into the pond.

Miniature varieties suitable for small ponds are also available in several colours.

Tropical varieties produce a succession of colourful flowers on tall stems from summer into autumn. Many vivid shades are available; blues, purples, cyclamen, pinks, apricot, white and yellow. A sunny position is essential for continuous flowering. The tropicals are frost-tender, but the plants can be lifted and stored over winter.

Other attractive plants can be added to the pool for interest and variety; like the scented Water Hawthorn which flowers in winter and spring, Water Poppy, and Water Fringe which has cheerful bright yellow fringed flowers, produced freely from early spring into late summer.

For the margins of ponds there are Louisiana Irises in many different colours, the Pickerel Rush with lavender blue



flower spikes, *Lythrum* with rosy-pink flowers, red-flowering Swamp Hibiscus and many others. Flowering creepers can be grown among these taller plants, like blue-flowered *Veronica beccabunga*, pink-flowered *Rotala* and yellow-flowered *Ludwigia arcuata*.

Submerged oxygenating plants are essential as they assist in maintaining clear water; a good growth of these will reduce the problem of algae, the cause of green water. They are also of great benefit to goldfish, supplying natural food and providing dense cover for spawn and baby fish.

Note:

Edith Metelik is proprietor of Austral Watergardens, at Cowan, N.S.W. 2252.



CONQUEROR



GONNERE

Desiderata —

What Do We Want

by Lyn Meredith

Do you remember that consciousness raising text that hung in every second kitchen a few years ago ? It read "Go placidly amidst the . . ."; well, I forget the words now but I do remember the title "Desiderata".

Desiderata means "that which is desired or needed". Botanical Gardens around the world send each other lists of seeds that are available for exchange, and because the language of botany is Latin this list is called an **Index Seminum**. If there is something on the list that is wanted a **Desiderata** is sent back. Instead of sending a letter to China, Mexico or Germany, in Chinese, Spanish or German, or even incomprehensible English, the page is simply headed **Desiderata**, followed by a list of species.

Most keen gardeners have a list of plants they want for their gardens. The sophisticated (or the pretentious) ones call it a **Desiderata**.

Since spending a couple of days last August nursing a bad cold and gazing out onto a drab, soggy and predominantly green garden, my own Desiderata is filling up with the names of plants that will, I hope, supply me with winter colour in future years. My plant knowledge is supplemented by the valuable information to be found in such volumes as "Colour in the Winter Garden" by G.S. Thomas, "A Flower for Every Day" by Marjery Fish, and "Winter Colour in the Garden" by E.C.M. Haes. But then comes the problem of finding the plants. Advertisements in magazines are scoured and local garden centres visited, but all too often the tempting rarity is not to be found in commercial nurseries.

I am a member of three British gardening societies that have annual seed distributions and these are great sources of unusual seeds. The Alpine Garden Society's seed list is a "whopper", with some 5,000 or so species available to members. The Hardy Plant Society, which specialises in herbaceous plants, lists about 2,000 species or varieties in its last distribution, and the Royal Horticultural Society usually offers a thousand or so, collected at Wisley.

It seems to me that we in the Australian Garden History Society must have immense resources in our gardens which every year we let go to waste. Either the seed rots on the plant or germinates in the flower bed to become a nuisance the following year (of course enthusiastic "dead-headers" won't have this problem).

So I have been wondering if the Society, which now numbers some 1,800 members, could not undertake some sort of yearly seed distribution. It would depend on members remembering to collect their surplus seed, and sending it to a central collection point for later distribution. I am willing to bet that the plant that produces so much seed in your garden is just the one that some other member has been looking for.

If a seed distribution could be made to work, why not a plant distribution ? Cuttings could be sent to a group of propagators who would undertake to produce stock for distribution to members. This would make available plants that are difficult from seed, or cultivars that can only be reproduced vegetatively.

I remember seeing the wonderful slides shown by Trevor Nottle during his talk on plant introductions at the A.G.H.S. seminar in Canberra last July. The reaction from the audience suggested that we were seeing some very desirable plants; but where are they to be found ? If there is but one such plant in one garden then it should be reproduced.

Finally, isn't it frustrating to read about a particular plant and to be unable to find it ? Once you have visited your local garden centres and searched the advertisements again, what then ? Give up, I suppose, unless it is available through one of the distribution schemes. What would be wonderful would be a national "Plant Finder" service. Catalogues and lists from menbers could be collated onto a computer file. Then if you needed to know where to find, say, *Gaylussica baccata* or *Crinum x powelli* "Ellen Bosanquet" then this wonderful national garden society of ours could supply the information.

One way to compile such information could be through a survey of members' gardens. If we strolled round our gardens noting what we saw (and I always forget what I have until I do such a survey) the lists could be collated and added to a survey of trade catalogues to make up a master list of plants.

I realise that none of these things can be carried through without a lot of hard work. But that is no excuse for not trying. Let us hear from you. Do you want any of these services ? And will you help ?

What do we want ? What have we got ?

Editor's note.

Comments and suggestions from all readers on Mr Meredith's suggestion will be especially welcome.

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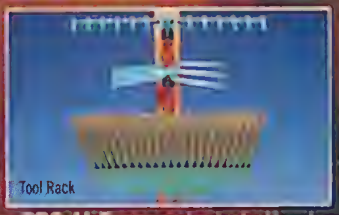












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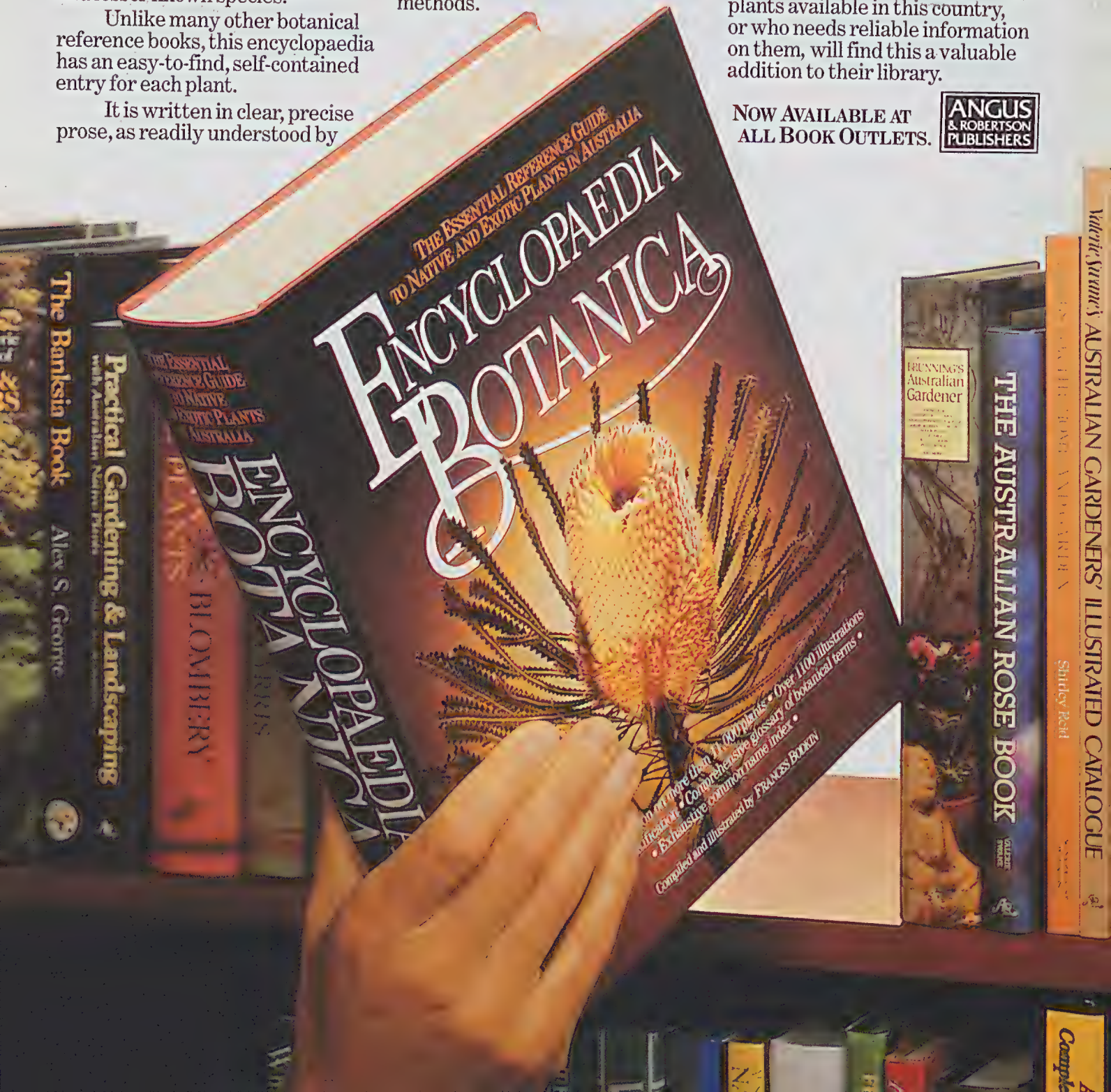
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GROWING VIBURNUMS
AN OLD RECTORY GARDEN RESTORED
A BICENTENNIAL CONSERVATORY FOR ADELAIDE

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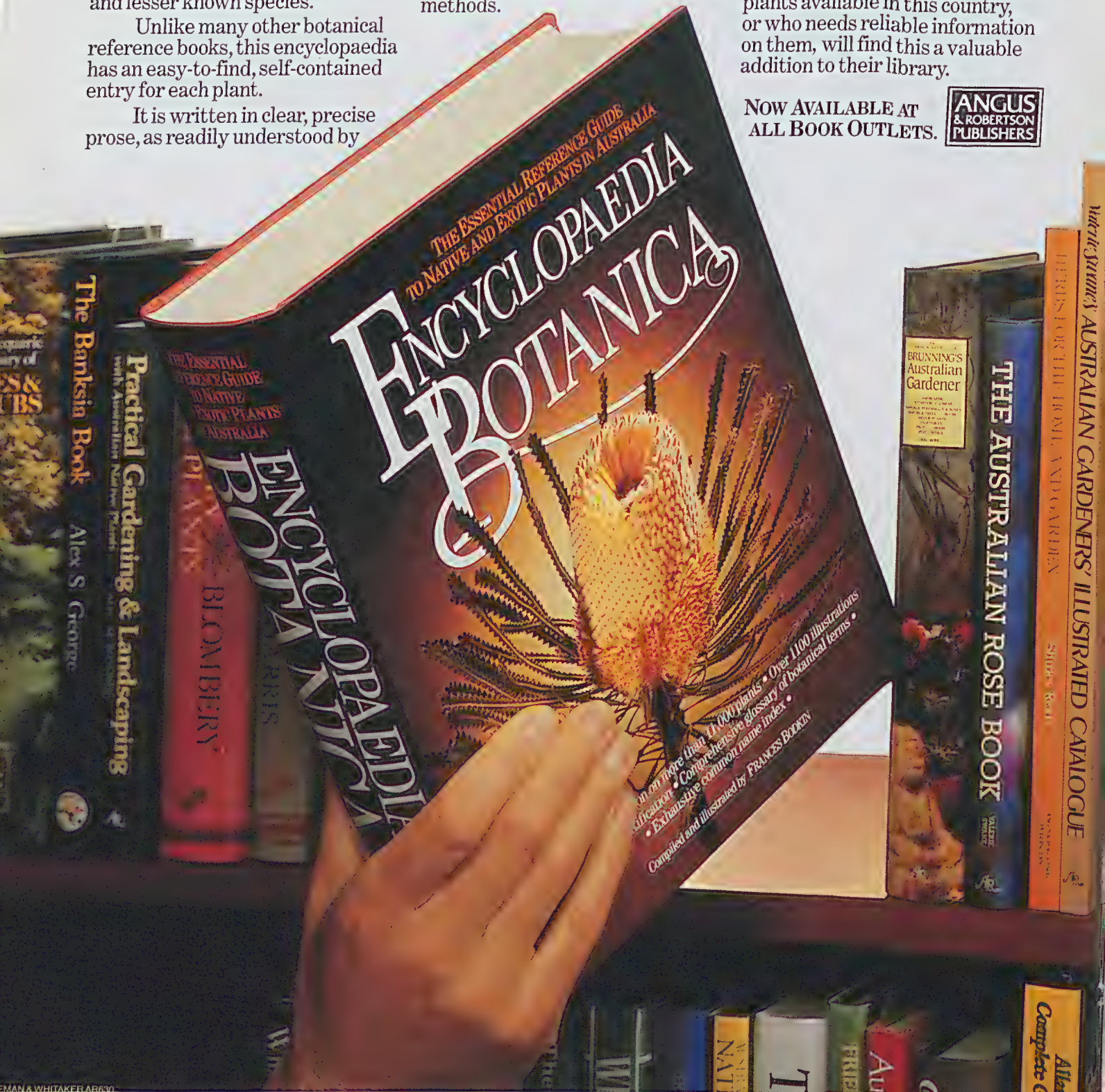
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FRONT COVER:

Viburnum plicatum "Mariesii" in the garden at "Mona", near Braidwood, in New South Wales (photo: Keva North)

Future Reading

The following are just a few of the many and varied articles to be published in The Australian Garden Journal during the first half of 1987:

Some Gardens in Tuscany; a Traveller's Guide; by Professor George Seddon

Roses at Port Arthur, Tasmania; by Isabel Chapman

Crataegus and its Allies; by Peter Cuffley

Gardens in the Goldfields Area of Central Victoria; by Mary Grant

Early Gardening Books; by Victor Crittenden.

In addition, we will be publishing a condensed version of Tempe Bagot's prize-winning report on the garden of Forest Lodge, at Stirling, South Australia.

On Communicating



Writing in the August 1986 edition of "American Horticulturist", the official journal of the American Horticultural Society, the outgoing President of that Society, Edward N. Dane, has some pertinent remarks to make about gardening magazines and garden societies.

One thing, he says, that differentiates a Society membership from a mere subscription to a gardening magazine is the opportunity for members' active participation; a thoughtful response from members will help the Society face the challenges in the years to come.

He goes on to say "The need to balance the traditional and proven activities of an enduring institution like the American Horticultural Society with the changing lifestyles of its members is one of those challenges. To achieve the goal of providing the most useful horticultural information to its many diverse members, the Society needs to encourage open communication among its membership . . . it is unfortunate that few members realize the value their feedback could have on maintaining the health and well-being of the organization".

I realise that a great many people who read this Journal are not members of the Australian Garden History Society, whose official journal it is, and possibly have no intention of joining. Many may be deterred by the inclusion of the word "history" in the title, a fact which has caused a good deal of soul-searching in recent years. As it happens, they need not be deterred, for "history" here is used,in the broadest sense of the word, to mean that continuing evolutionary process that spans yesterday, to-day and to-morrow — just as gardens themselves change and evolve from season to season, from year to year.

There are many advantages from joining the A.G.H.S. apart from receiving this Journal six times a year, and I hope that some may be tempted by the offer, which is made each year to those who join between 1st April and 30th June, of up to fifteen months membership for an annual subscription (annual subscriptions run to 30th June each year). The Chairman's annual report, which is published in full in this issue, and the brief description of some of the gardens in northern Tasmania visited during the Annual Conference last year, will provide a clear picture of what the Society is and does. If you would like to know more, please do write to me.

It is, of course, open to all readers of this Journal, whether they are members of the A.G.H.S. or not, to write and tell us what they think of it. The survey now being carried out by Ruth Waters at VCAH, Burnley, will, I am sure, provide a great deal of useful information on how you rate the Journal and how you think it might be improved. Judging from the number of new subscriptions being received — at the time of writing we have just achieved a record of seventy-one in ten days — there is a certain level of approval.

But we are very conscious of the challenges the future holds, particularly those involved in producing a quality journal such as this. Your "thoughtful response" will be valuable.

Finally, an interesting suggestion comes from a couple living in Sydney, both regular and enthusiastic readers. They say they are searching north, south and west for a garden in need of love and restoration; newspapers are full of advertisements for houses and properties for sale, but no one lists gardens. Could the Australian Garden Journal be the first to do this? So if you have a garden for sale, whether it is need of loving care or not, let us know.

TIM NORTH

PROFILES



Roger Spencer

Roger Spencer is Horticultural Botanist at the Royal Botanic Gardens Melbourne, where he is responsible for the gardens" records, seed room and the curation of material for the horticultural herbarium, as well as routine identification of plants from both public and private gardens.

He has a B.Sc from the University of Aberystwyth, Wales, and a M.Sc and Ph.D from the University of Melbourne.

He has a special interest in the historical aspects of horticulture and has contributed to studies of historic landscapes and gardens in Maldon and Ballarat, and conservation analyses of the Beechworth Cemetery and Churchill Island homestead. Other interests include 19th century plants and planting styles in Australia.

Karina Harris and Neil Hobbs

Karina and Neil graduated in Landscape Architecture at the Canberra College of Advanced Education in 1984. Karina worked for Belt Collins and Associates and Neil for Harry Howards and Associates and Forsite Landscape Architects and Planners Pty Ltd. They formed their own practice in Sydney in September 1985.

Most of their work has been residential design and construction projects, and to date has covered a wide range of styles. In addition to their work at Braidwood they recently completed a similar sized project at Wentworth Falls in the Blue Mountains. Other jobs have included coastal gardens using indigenous plants, and a number of inner city terrace house gardens.

Karina has long been interested in the restoration of old gardens. Neil shares this interest, and combines it with a love of the plants of the Sydney sandstone region.



An Advisory Committee on the Australian National Botanic Gardens

Mr Barry Cohen, Minister for Arts, Heritage and Environment, has announced the establishment of a committee to advise him on the roles and functions of the Australian National Botanic Gardens.

"The Gardens are part of our national cultural heritage", Mr Cohen said. "They contain unique collections of living and herbarium specimens of Australian native plants gathered from all States and Territories. The collections are used for scientific study, education, conservation and recreation. The Gardens in Canberra and the annexe at Jervis Bay are major tourist features attracting over 400,000 visitors each year, many from interstate and overseas."

Professor David Craig AO, Emeritus Professor of Physical and Theoretical Chemistry at the Australian National University, will chair the Committee. Other members are Miss Pat McDonald BEM, Head of Education, Australian Museum; Mrs Susan Parsons, Gardening Correspondent and Book Reviewer for the Canberra Times; Professor Lindsay Pryor AO, Botanist and Horticulturist; Dr Lloyd Evans AO, former Chief of CSIRO Division of Plant Industry, and Dr Robert Boden, Director of the Gardens.

"The task of developing a first rate national institution demands the best expertise and ideas we can obtain", Mr Cohen said. "The skills and experience of the committee will be of great assistance to me, the Gardens staff and, of course, to all people who care about our Australian plant heritage".

Growing Viburnums

by John Beetham and Roger Spencer

For the shrub connoisseur the viburnums display within their ranks most of those qualities that are sought after and admired; handsome foliage with special autumn colouring, decorative berries and abundant, often fragrant, flowers. In addition, they mostly have an upright, shapely habit and there are several excellent winter-flowering species. Pruning requirements are minimal, just a little shaping and dead-wooding, while cultivation and propagation are generally quite straightforward. They are amongst the most valuable ornamental shrubs.

Grown largely for their flowers, the more spectacular subjects may be planted singly in lawns, although a range of species can be displayed to advantage within a broad landscape of shrubs. This has worked very effectively at the Royal Botanic Gardens, Melbourne, where we have at present 57 kinds (species, hybrids and cultivars) scattered amongst the general plantings. Eventually it is hoped to draw some of these together to form a "Viburnum Walk" where the passer-by can quickly compare a range of different sorts. Such a collection will provide year-round interest and, once planted, should require little attention. Remember that there is a choice, deciduous and evergreen species, and that in general the deciduous ones will tolerate more cold.

The genus *Viburnum* contains over 200 species which come from America, Europe and Asia; only about 70 are from temperate regions and these are restricted to the northern hemisphere. There are two centres of diversity, one in east Asia, primarily China, Japan and Taiwan but extending into Indo-China and Malaysia; the other is in the American tropics, spreading south to Bolivia. Keeping company with the viburnums in the botanical family Caprifoliaceae are other popular genera including *Abelia, Kolkwitzia, Weigela* and the honeysuckles, *Lonicera.*

Three species occur in Europe and have a long and well-documented history of cultivation. The name Viburnum was coined by the Romans for the pan-European Wayfaring Tree, *V. lantana.* Medicinally the berries have been used as a gargle, also for stomach and tooth ailments, while the leaves have been used to make a black hair dye. It was also at one time planted by cowshed doors to protect the cattle from witchcraft! Another European species, *V. opulus*, the Guelder Rose, gave rise to the ever-popular Snowball Tree, *V. opulus* "Sterile", which is thought to have been introduced to England from Holland in the 16th century. It was probably first cultivated at Guelders on the frontier between Germany and Holland, hence the commn name. Gerard, author of an early Herbal, considered the flowers to smell of "crisply fried, well-peppered trout"! We are not sure whether this is a commendation or not. Laurustinus, *V. tinus*, has also been cultivated since the 16th century and hails from the Mediterranean region. Experimentation with a few American species introduced to Europe in the 17th century was not very successful.

It was in the 19th and early 20th centuries that the botanical collecting trips to China by Fortune (1840's), Henry (1880's) and Wilson (1900 — 1910) introduced further ornamental species to cultivation and some of the limitations of the commonly cultivated species were realised. Other interesting species came from Japan and Korea. Also, hybridisation experiments in the early part of this century, chiefly at the Arnold Arboretum in Massachusetts and at the London nursery of Burkwood and Skipwith, produced some fine crosses.

There are at present only 20 different viburnums available in the nursery trade in Victoria. This is the same number that was available in 1845! A viburnum enthusiast in this State can visit the Royal Botanic Gardens or Pirianda Gardens in the Dandenong Ranges. Both are administered by the Department of Conservation, Forests and Lands, the latter having a collection of 14 viburnums, which includes the only known specimen of *V. furcatum* (native to China and Japan) growing in Victoria and possibly in Australia. *V. tinus*, the winter flowering Laurustinus, with its dense habit, dark leaves and blue-black berries has, together with the Guelder Rose and its cultivars, probably been the most popular species in cultivation in Australia for its resilience. It can easily be persuaded to form a hedge or screen and grows well in sun or shade, heat or cold. Unfortunately it is prone to silvering of the leaves due to the attentions of thrip. The time has certainly arrived in Australia when far greater use could be made of different and more ornamental species.

Several species have the most appealing coloured berries, notably the Guelder Rose. This has a worthy reputation for its bright red berries in autumn, although the cultivar "Notcutt's Variety" produces a more impressive display, and another cultivar "Xanthocarpum" has golden-yellow berries. We have a specimen of this at Melbourne but it has not borne fruit yet. With more black currant like clusters of berries there is *V. davidii* but these can only be obtained when male and female plants are allowed to mix — a good nurseryman will stock both. If you think that these fleshy berry bunches have a mouth-watering appeal take heed to some advice from nearly 400 years ago — in relation to *V. lantana* but probably applying to most viburnum fruits:

"You can eat the fruit when they go black, with no ill consequence, but also, I think, no great pleasure".



VIBURNUM MACROCEPHALUM

(Gerard, Herbal, 1597).

However, birds pay no heed to such strictures and revel in the autumn and winter fruits.

Other useful berry bearers are given in the "handy lists" below.

Superficially, some of the flowers of viburnums may be mistaken for those of hydrangeas with the sterile flower-heads forming dense balls of white. This is the "Snowball" group, available species including the Tree Snowball, *V. opulus* "Sterile", the Chinese Snowball, *V. macrocephalum*, and the Japanese Snowball, *V. plicatum* "Grandiflorum". The latter gives a spring show of ivory-white balls lasting for weeks, unlike the more briefly flowered Common Snowball. In another group, the "Lacecaps", a central cluster of small fertile flowers is surrounded with large, sterile ones in an outer ring. *V. plicatum v. tomentosum* is a good example which is most attractive in spring, with its formal, tiered branches and unusually bright white flowers.

Of the fragrant flowered species it is the winter flowering deciduous kinds that have proved extremely popular. First mention must go to the pinkish flowered Korean *V. carlesii* as it has sired most of the pleasantly perfumed hybrids, including *V. x burkwoodii, V. x juddii* and *V. x carlcephalum*. Other species that are worth seeking out are *V. lentago* and the winter flowering *V. farreri*. *V. odoratissiumum* is a small tree with not only scented flowers as the name suggests, but also extremely glossy ornamental leaves. It would be pleasing to find the pink, winter flowering *V. x bodnantense* in our gardens (it is a hybrid of *V. farreri* and *V. grandiflorum*, a Himalayan species that is also winter flowering) but as yet it appears to have been overlooked. These and others are all good value as cut flowers.

Amongst foliage types we can choose a range of leaf textures. There are the extremely glossy leaves of *V. odoratissimum* and *V. japonicum* (identified by the tiny black dots on the back of the leaves), the dark green leaves of Laurustinus and *V. davidii*, the plicate of folded leaves of *V. plicatum* and the maple like leaves of *V. opulus*. Of special note are the 18cm long leaves of *V. rhytidophyllum*. These are wrinkled and glossy above and greyish-felty below, and look for all the world like those of a rhododendron. Do not forget to ask your nurseryman about autumn foliage colour when you are buying new plants.

It is interesting to note that *V. rigidum* from the Canary Islands (sometimes considered a subspecies of *V. tinus*) is rare and endangered in the wild although it is fairly common in forest zones and erica heaths and is one of the indicator species of old, natural regions of laurel forest.

Two of the more unusual species recently obtained by the Royal Botanic Gardens, Melbourne, are *V. luzonicum* from the Phillipines which has survived the winter well and has most attractive foliage, as does another recent addition, *V. sempervirens*, from China.

Cultivation

Cultivation of viburnums is relatively easy under a range of climatic conditions, but they do not readily adapt to dry conditions or poor soils. They prefer a deep, well drained, rich loamy soil with plenty of organic matter, and like to be kept moist in summer. *V. rhytidophyllum* can be planted in alkaline soils.

In general, evergreen species will do well in shade. By contrast most deciduous species prefer partial to full sun, although the winter flowering ones will tolerate some shade.

Most viburnums will transplant without difficulty provided they are not very big or particularly old, and deciduous ones may even be supplied bare rooted from the nursery.

They do not, with the exception of *V. opulus* and its allies, set fruit unless pollinated by a different plant. This is known botanically as self-incompatibility, and is a warning that if you want berries then it is advisable to group several plants together.

Pests such as aphids, particularly on *V. carlesii*, and thrip, which produces a silvering of the leaves on *V. tinus* can easily be controlled using standard sprays.



VIBURNUM X BURKWOODII

Propagation

Propagation is generally from semi-hardwood cuttings (given some bottom heat). Hardwood cuttings may be taken from the deciduous species. Layering is also successful, particularly with *V. plicatum*. Cultivars may be grafted on to strong species such as *V. lantana* but care must be taken to remove the suckers that will almost certainly appear on the stock plant.

Seed may be used but should be sown fresh in summer to autumn as an unusual dormancy, known as combined dormancy, exists in viburnums. Dormancy is found only in the shoot apex and not in the primary root, so that after the period of embryo maturation, the primary root elongates but the shoot apex does not until it has been subjected to a period of cold stratification.

Descriptions

The following list of species and "handy lists" is by no means comprehensive. We have included some common garden favourites and a few rare ones at present only in botanic gardens. We have also included a little historical information (the result of nursery catalogue searches) but this mostly relates to Victoria only.

V. x burkwoodii

A semi-evergreen shrub growing to 2m tall. This is a hybrid between *V. carlesii* and *V. utile* raised by Burkwood and Skipwith's nursery in England in 1924. Its glossy foliage, early fragrant trusses of flowers and easy propagation from cuttings make this a garden favourite. In Victoria this was first sold by Hodgins Nursery in 1937. It displays some autumn colour.

V. x carlcepahalum

This deciduous shrub grows to 2.5m tall and is another hybrid involving the fragrancy of *V. carlesii*, the other parent being *V. macrocephalum*. Raised by the Burkwood and Skipwith nursery in 1932, it has the positive features of *V. carlesii* together with larger flower heads, pink in bud and retaining a hint of pink at maturity, also good autumn leaf colour.



VIBURNUM TRILOBUM



VIBURNUM LENTAGO

V. cylindricum (China, Himalayas)

This evergreen shrub to small tree may reach a height of 12m in cool, moist conditions. The unusual cylindrical flowers and dark green foliage make this a bold subject.

V. davidii

A compact evergreen shrub growing to about 1.5m and suitable for containers, for massed planting and for hedging. The remarkable dark green, 3-veined leaves make this a most striking plant. The lustrous blue-black berries need both sexes of bushes to form. Will grow readily in shade.

V. dentatum (eastern N. America)

This deciduous shrub grows to 3m tall and does well in Melbourne's climate, having leaves that take on a most appealing reddish-purple colour in autumn.

V. farreri (N. China); also listed as *V. fragrans*

Although it may take some time to establish, this deciduous 3m tall shrub is noted for its copious production of perfumed flowers, pink at first, which are produced almost continuously in winter. The bronzish fresh growth is an added bonus. It will also tolerate both sun and shade. This is one of the most popular garden plants in northern China.

V. x juddii (*V. carlesii x V. bitchiuense*)

A deciduous shrub growing to nearly 2m that was raised by W.H. Judd at the Arnold Arboretum (U.S.) in 1920, but not described until 1935. We have a specimen at the Melbourne Herbarium that was collected by Mr Judd from outside his house at Jamaica Plain, Massachusetts, in 1931. Its fragrant pink flowers and resistance to aphis attack make it superior to *V. carlesii*. A little shade is preferred. It was first sold commercially in Victoria by Nobelius Nursery, Gembrook, in 1956.

V. macrocephalum (China) Chinese Snowball Tree

A deciduous shrub growing to about 3.5m and grown for its large trusses of sterile, hydrangea-like white flowers up to 15cm across. The most floriferous of the viburnums, introduced to cultivation from China by Fortune in 1844.



VIBURNUM RHYTIDOPHYLLUM



VIBURNUM PLICATUM "LANARTH"

V. nudum v. angustifolium (also listed as *V. punicifolium*) (eastern N. America) Smooth White Rod

A small deciduous graceful tree growing up to 3.5m with small glossy leaves and white flowers.

V. opulus "Notcutt's Variety"

This deciduous shrub grows to 3m tall and is sold largely for its eye-catching bunches of orange to red fruits which appear in summer. It also has magnificent autumn colour. First sold commercially in Victoria by Como Nurseries, The Basin, after 1976 (undated catalogue).

V. opulus "Sterile". Snowball Tree

This deciduous shrub, which grows to 3m tall, produces masses of tightly packed blossoms up to 6cm across which, as they develop, have a very characteristic lime green colouration. This much cultivated shrub was first sold commercially in Victoria by Brunnings Nursery, St Kilda in 1894.



VIBURNUM JAPONICUM

V. plicatum "Mariesii"

A deciduous shrub with the branches arranged in tiers. This cultivar, often confused with the similar "Lanarth", has flattened inflorescences with sterile outer flowers surrounding the inner perfect ones. It was introduced to cultivation by Charles Maries, a professional collector for the London nursery of Messrs Veitch and Co. Collections were made in japan and China from 1877-9. First sold in Victoria by Como Nurseries in 1954. "Pink Beauty" has sterile flowers that become pink with age.

Handy Lists (a guide to a few plants available in the trade)

Fragrant flowers
- *V.x burkwoodii*
- *V. x carlcephalum*
- *V. carlesii*
- *V. farreri*
- *V x juddii*
- *V odoratissimum*
- *V. suspensum*

Berries
- *V. betulifolium*
- *V. davidii*
- *V. opulus* "Notcutts variety"
- *V. japonicum*
- *V. rhytidophyllum*
- *V. sargentii*
- *V. wrightii*

Autumn foliage
- *V. x carlcephalum*
- *V. opulus* and cvs
- *V. plicatum*
- *V. prunifolium*

Unusual foliage
- *V. davidii*
- *V. odoratissimum*
- *V. rhytidophyllum*
- *V. japonicum*
- *V. opulus*
- *V. suspensum*

Winter to early spring flowering
- *V. x burkwoodii*
- *V. carlesii*
- *V. x carlcephalum*
- *V. x juddii*
- *V. suspensum*
- *V. tinus*

V. prunifolium (eastern N. America) Sheepberry

A small deciduous tree that will grow to about 5m. Its abundant trusses of fragrant blooms appear in spring, to be followed by brilliant autumn colour. It is rather similar to *V. lentago*, another American species.

V. rhytidophyllum (central and western China)

A large evergreen shrub growing to about 4.5m with impressively large leaves. The flower buds remain unopened in the winter months. This is a most attractive shrub for background planting and if planted with others of the same species nearby may produce dense trusses of red berries that eventually turn black.

V. setigerum (central and western China)

An erect deciduous shrub growing to 3.5m with 12cm long, sharply-toothed dark green leaves and white flowers that are followed by 12mm long flattened red fruits. The monks of Mt Omei, Sichuan, are said to use the leaves to brew a form of tea. The cultivar "Aurantiacum" was raised at the Arnold Arboretum in 1907 and has bright orange berries.

V. sieboldii (Japan)

This deciduous shrub or small tree grows to 3m tall with dark green leaves that are coarsely toothed like those of hydrangea and up to 15cm long and smelling most unpleasant when crushed. It is grown for its ornamental fruits which are pink at first, becoming blue-black with age.

V. veitchii (central China) Chinese Wayfaring Tree

A deciduous shrub that grows to 2m tall with leaves similar to those of *V. x carlcephalum*. The white flowers are in heads up to 10cm across and the fruits gradually change from red to black. Rare in cultivation.

Further reading

Bartrum, D. (1958) Hydrangeas and Viburnums (John Gifford, London)

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Rehder, A. (1908) The Viburnums of eastern Asia

Sargent, C.S. ed, Trees and Shrubs Vol 2, pp 105-116 (Houghton Mifflin, Boston). This is a rare but authoritative and well illustrated text.

Plant sources

Viburnum Gardens, 42 Sedger Rd, Kenthurst, NSW 2156

Bert Chandler & Son Pty Ltd, Como Nurseries, The Basin, Vic. 3154.

The Blaschka Glass Flowers by Tim North

The Botanical Museum of Harvard University, in Boston, Massachusetts, contains one of the botanical wonders of the world, the Ware Collection of Blaschka Glass Models of Plants, commonly referred to as "the Glass Flowers".

These intricate, incredibly delicate and botanically accurate models were made by Leopold Blaschka and his son Rudolph. They were financially supported in this work by a Mrs Elizabeth C. Ware and her daughter Miss Mary Lee Ware, from 1877 until 1895, when Leopold died, and from then until 1936, when Rudolph retired. The Wares presented the collection to the President and Fellows of Harvard as a memorial to Charles Eliot Ware, MD, of Boston, a member of the class of 1834.

Rudolph Blaschka insisted that the handwork utilized no secret processes but represented art in which there is no room for secrecy or egoism.

Although there is no complete information on the steps involved in the manufacture of the models there is a



TEA PLANT



VEGETABLE SPONGE

description of part of the work in a letter from Miss Mary Ware, dated 3rd October 1928, to Professor Oakes Ames, then Director of the Museum. Miss Ware had visited Rudolph Blaschka and his wife at their home at Hostervitz, a half hour's drive from Dresden; at the time he was still making glass models to be added to the original collection at Harvard. "Apples, plums, apricots, peaches, cherries", writes Miss Ware, "are for the most part finished and ready for the sprays, with the leaves ready to paint and the exquisite fruit blossoms ready for the branches".

Miss Ware was able to watch Rudolph Blaschka as he worked. The first afternoon he was making pears in every stage of disease, sometimes the fruit only, sometimes leaves and branches also. Then he made strawberries showing the results of frost on developing fruit. On his table were dozens of little bottles with coloured powders and little boxes labelled with coloured enamels which he made himself and powdered for paint.

"I watched him while he painted a peach leaf affected by a fungus. Each leaf is formed of clear white glass pulled and worked by simple instruments in the flame, and each point on the margins has to be pulled out separately from the hot glass to make the crenate edge to the degree characteristic of the species. The leaf remains attached to the long stem of glass from which it sprang until the colouring is completed and annealed. Then it is separated and the fine wire necessary for the permanent stem is attached, coated with glass, and the leaf is ready to be attached to the branch; this last I could not see, as it took from three till half after five to colour just three leaves and put ribs and veins on one, and then anneal it."

She goes on to describe how the undulations of the leaf are made in white glass, buff or yellow paint brushed on perfectly smooth and then, before it has wholly dried, a strip of pointed whalebone marks the main vein down the centre, and the pointed quill of one of the brushes marks each rib. If the leaf is partially healthy, faintly coloured green glass is applied to the healthy parts.

The parts of all these intricate models were shaped by hand after the glass had been softened by heat. The basic colour was in the glass itself, the final shading being done by a lacquer made by suspending powdered coloured glass in varnish. The first models made in 1887 still have their original colour.

The collection to-day comprises 847 different species of plants, and for most of these there are separate models of enlarged flower parts, some showing the actual process of pollination by insects. Altogether there are more than 5,000 models. Breakage due to vibration has been reduced to a minimum by the careful fastening and supports devised by Mr Louis C. Bierweiler, Curator of the Museum. The collection is used extensively by students who, in a single day, can study representatives of almost the entire plant kingdom in natural size and colour, and in three dimensions.

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A New Bicentennial Conservatory for Adelaide Botanic Garden

by Brian Morley

The new tropical conservatory for the Adelaide Botanic Garden is intended to modernise tropical display facilities which have been provided for more than a century and as prescribed under the Botanic Gardens Act. The building will provide the State with a striking commemorative structure of the Australian Bicentenary. The existing tropical house was opened in 1877 and, although a beautiful heritage item, is not suitable for modernisation nor sufficiently large to contain the standard and type of educational displays which are now expected by the community.

The need

There is a need to display a tropical rainforest ecosystem to derive maximum educational, scientific and recreational benefit. The importance of providing a display on tropical rainforest in the Adelaide Botanic Garden is considerable; reliable professional sources predict that by the turn of the century very little natural rainforest will remain and that botanic gardens will become increasingly involved in the conservation of endangered rainforest species and in the education of the public about the importance of tropical rainforest to mankind. The provision of an educational display on tropical rainforests is consistent not only with the Botanic Gardens Act but also with the objectives of the National and World Conservation Strategies and the Royal Australian Institute of Parks and Recreation Report on the need for a co-ordinated native plant collection policy for Australia, presently being further considered by the Council of Nature Conservation Ministers (CONCOM). The International Union for Conservation of Nature and Natural Resources (IUCN) is operating a Tropical Rainforest Programme, and the Food and Agricultural Organization a Tropical Rainforest Action Plan, both of which are becoming increasingly successful through the participation of allied organizations such as botanic gardens and arboreta.

The Board of the Botanic Gardens has sought the construction of a glasshouse sufficiently large to house a display of tropical rainforest, the building to have modern and efficient, yet simple, environmental control systems which can maintain tropical growing conditions in the Adelaide climate, and a building which is also architecturally memorable and designed to enrich the quality of life in the capital. The Board was unsuccessful in obtaining Jubilee 150 sponsorship for the construction of the new tropical conservatory, but was successful in 1985 in obtaining State Government support for the construction of the new conservatory for completion in 1988 as part of the Commonwealth/State Bicentennial Commemorative Programme. The South Australian Government received the support of the Commonwealth for the project to be included in the Bicentennial programme at a total cost of $5.8 million (September 1986 estimates). The conservatory is considered relatively inexpensive to the South Australian community on account of the Commonwealth subsidy of 50%. The construction of a useful yet architecturally memorable building on the occasion of the Bicentenary of Australia is considered appropriate to the occasion; the conservatory is designed with a life expectancy of at least 100 years so that it will make a lasting contribution to the way of life in Adelaide.

The site

Situated on land made available by the adjacent State Transport Authority, Hackney Depot, completion of the conservatory in 1988 will mark the first phase of a planned landscape rejuvenation of the Hackney depot site as the State Transport Authority progressively relocates its operations elsewhere. This relocation has been proclaimed part of the State Government policy for rehabilitation of parkland and is also considered highly appropriate.

The site made available has imposed constraints on design of the new conservatory. However, the design has permitted pedestrian access which at a later date can be integrated with existing and new pedestrian circulation systems relating the existing Botanic Garden with the State Transport Authority site as it becomes available. A new entrance gate to the Botanic Garden on Hackney Road will ultimately be required.

State Government have approved the appointment of Raffen Maron Architects Pty Ltd as the principal consultants, with John Connell and Associates, Bassett Consulting Engineers, Land Systems Pty Ltd, and Kavanagh Balfour Pty Ltd as sub-consultants.

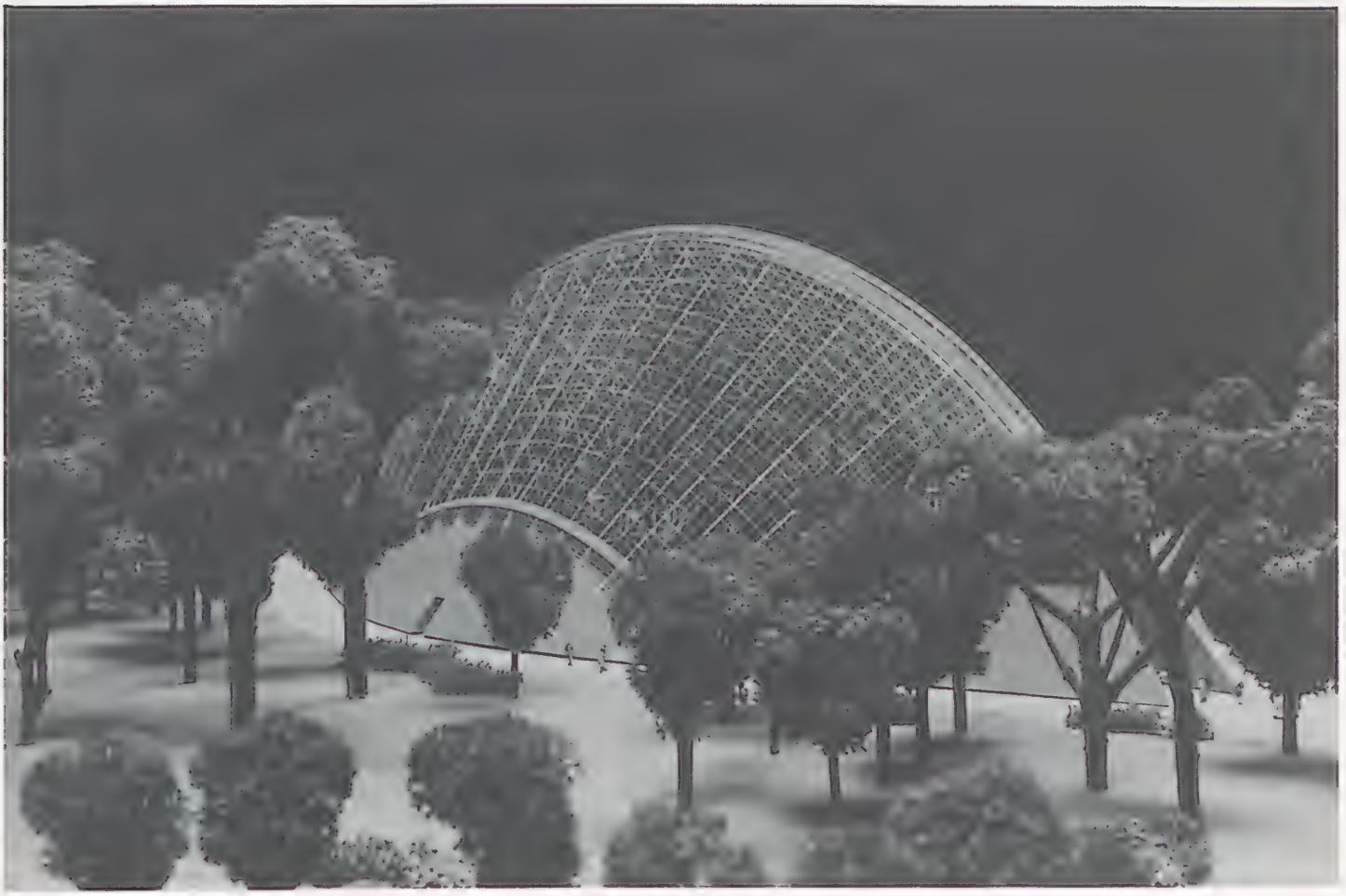
The design

The design of the conservatory was dictated by the physical requirement to display mature trees with a height of approximately 20 metres in a significant portion of the building. The north-south orientation of the site dictated a north-south axis for the building. The structure needs to admit maximum natural light, but needs to reduce heat gain in summer and be capable of effectively shedding internal condensate and external rainfall with a minimum of maintenance. The above requirements were resolved by adopting a type of pitched roof and use of a lens-shape, a geometry which finds its origin in the cone. Two partial cones face each other to form a 3-dimensional void establishing the conservatory form. This geometry allows a gradual rise of the structure from the ground in both the east-west and north-south axes; this helps integrate the building with the adjacent arboretum which will form part of the landscape setting for the new conservatory.

The form of the structure, being parts of a cone, offers the advantage that the two corresponding surfaces of the cones consist of identical flat facets. In structural terms, such a form allows utilisation of flat sheets of glass mounted in prefabricated structural modules; this represents one of the principle physical and economic strengths of the design which is 95 metres long, 47 metres wide, and 27 metres tall.

The inclination of the glazing to the horizontal permits solar reflection to occur, thus reducing solar heat gain during summer. After extensive investigations comparing the cost and characteristics of wired glass, laminated glass and toughened glass, it has been decided that 6mm toughened glass spanning aluminium mullions spaced at 1.2 metres with aluminium transoms and dry gaskets is the favoured glazing system.

The structure will consist of welded tubular steel trusses and purlins, each roof segment being prefabricated on the ground and erected as a finished unit. Each finished unit will comprise a secondary truss, the aluminium frame and the glazing which it supports. The building is supported on a reinforced concrete raft designed to carry the vertical and horizontal forces from the superstructure. The water table of the site is between 2 to 2.5 metres below the natural surface and in wet weather the water table could rise and exert hydraulic pressure on the building raft. However, there will be sufficient mass in the superstructure and the soil used for planting to ensure adequate counterbalance to any upward hydraulic pressure from the water table.



The structure is unique and a wind tunnel test has been conducted at Monash University enabling accurate final calculations to be made on the glazing system and structural system required.

The climate

The environmental conditions within the conservatory are critical to the success of plant displays. An acceptable minimum temperature of 16 degrees Celsius and a maximum of 33 degrees is planned. In extreme conditions, an upper limit of 38 degrees will be acceptable provided relatively humidity remains high. A soil temperature of 20 degrees will be maintained. A relative humidity of 85% will be maintained with a minimum of 65% acceptable under extreme conditions. Humidity will be maintained by a system of micro-misting jets and a pond within the conservatory. The level of light admitted into the building has been calculated to be sufficient to support a tropical rainforest ecosystem. The local soil in the Botanic Garden is not suitable for growing tropical plants and it will be necessary to bring in a suitable soil mixture from elsewhere; the average depth of soil provided will be 2 metres with deeper soil achieved by mounding in certain locations. With this depth of soil trees to 20 metres tall could be grown where the height of the glasshouse permits.

A standard mechanical control system will gather, compare and respond to the amount of daylight, ambient temperatures, ventilation, relative humidity and angles of insulation experienced within the glasshouse. The internal climate will be controlled by means of louvres at both high and low levels in the building coupled with fans which will introduce and circulate air in conjunction with micro-misting sprays which, as well as providing humidity, will have a significant cooling effect. In cold weather, fans will operate using warm air produced from a hot water heating system.

Gas is the proposed energy source for the boilers which will heat the water in the glasshouse heating system. Two boilers will be provided with a third acting as an emergency stand-by. Furthermore, two of the boilers will be equipped for dual firing with diesel fuel as an emergency alternative energy source. The diesel fuel will also supply a stand-by diesel generator servicing a back-up electrical suppy. Electrical power will be taken from an E.T.S.A. sub-station at 415/240V. The building will be separately metered on a tariff structured for the most economic rate available. The main switchboard will be situated in the equipment rooms located on the eastern and western sides of the building, equipment rooms which also contain water storage facilities, boilers, emergency lighting, hydraulic systems, a telephone, and emergency fire services.

Water will come from an E. & W.S. mains supply and rain which will be collected from the glasshouse roof. Water will be filtered and demineralised for use in the conservatory and to operate the micro-mist humidification system. Mains supply water will be used as little as possible owing to poor quality and its harmful effects on tropical plants.

Unlike the majority of large conservatories elsewhere in the world, the new Adelaide conservatory will have provision for external and internal structural maintenance, the main design features of which are roof-mounted winches which will operate an internal gondola attached to the top of each truss, and an external trolly, the wheels of which will run on the glazing members.

The plants

The planting in the conservatory will re-create a small ecological section of rainforest resembling as far as possible natural conditions. It is estimated that some 24 medium sized rainforest trees will be grown in the central portion of the conservatory with associated understories of trees, shrubs and ground flora, together with vines and epiphytes. The conservatory plantings will be designed to give the visitor a total tropical experience and this will be enhanced by an artificial rainfall effect situated over the pond to provide additional auditory as well as visual impressions for the visitor. Visitors will be able to inspect the plantings at two levels, one at ground level on the floor of the forest, and another several metres above the forest floor on a ramp which will be designed to accommodate disabled visitors. Access from one path system to the other will be obtained by inter-connecting stairways.

The initial plantings will be made with documented material chiefly from northern Queensland, the species being selected to tolerate the initially more rigorous environmental conditions in the conservatory during establishment of the plantings, than will be encountered once substantial growth has occurred. Only at that later stage will it be possible to introduce more temperamental and shade loving species.

Material will be grown from the tropics of Australia, Papua New Guinea, Indonesia, certain of the Pacific Islands and as far north as into the Phillipines. Interpretative displays will be used to explain to school parties and adult visitors the profound significance of tropical rainforest to mankind and the urgency for conservation of the remains of this type of ecosystem in this part of the world.

Parallel to this important environmental message the plant displays in the conservatory will feature striking, beautiful and bizarre tropical plants to help demonstrate the diversity of the plant kingdom and the products of evolution in the tropics. It will be possible to contrast many of the tropical adaptations seen with those found in temperate and arid land plants already displayed out of doors in the Adelaide Botanic Garden. The old tropical house will still have an important function in being used to display food and other economic plants from the warmer parts of the world as an adjunct to the refurbished Museum of Economic Botany which houses static displays of plants useful to man. It is to be hoped that in 2086 our children's children will be the custodians of two examples of very different pieces of glasshouse architecture, but both of which continue to make a contribution to the understanding of the importance of plants to mankind.

(Dr Brian Morley is Director of the Botanic Gardens of Adelaide)

Notes from Biarritz

by Kay Overell

Life is hard here on the Cote de Basque. In July you can't get to sleep until well after midnight because the people are almost dancing in the streets. The shops are sufficiently stuffed with irresistibles to make a firm decision difficult indeed. Then there is the complication which besets "le diner"; while you are eating your way through it, in any of the restaurants which overlook the Gulf of Gascony, the sun sets right in your eyes, forcing you to keep your sunglasses on through the entire meal, from aperitif to alcohol, from hors d'oeuvres to sorbet.

You will be reassured to know, however, that things are a litle easier for the plants, in fact a lot easier. The vegetation here forms one of the happiest seaside colonies I've seen anywhere, and being married to a surfer, seaside colonies are mostly all I've ever seen, unless a continent happens to have interceded between coasts, causing a cross-continental drive.

I've seen daylilies growing wild on the sea cliffs of Japan, gazanias and ice plants clinging to the sands at the base of Table Mountain. I've walked the stark, windswept cliffs of Cornwall and photographed the roses around the doors of the smokey-blue cottages on Cape Cod. I've sat beneath the coconut trees of the gardens that edge the beach at Banzai Pipeline and seen the redwoods sweep down to the foggy coast of America's north-west. But I've never, repeat never, seen an alpine meadow or the cyclamen that grow on the Greek islands — there's nothing an Australian would call surf in the Mediterranean. But I'm not complaining. Not when this life brings me to the baroque splendour of Biarittz, to the unremitting charm of the Pyrenees Atlantic coast of France.

Biarittz is noted for its ordered Gallic hydrangeas and tamarisks. "Les hortensis" grow everywhere, in the deserted gardens, on the windward cliffs overlooking the ocean, and wherever they grow they're fat and green because the wind seems ever gentle and the rain falls somewhat too frequently for the drought-conditioned Australian expatriates who dot the area. The only nationality you will find with a more global spread than Australians are New Zealanders, which is puzzling as there are reputed to be just three million of them.

With predictable French arrogance, the gardeners here do some extraordinary things to the tamarisks. Some of the specimens on the landscaped cliffs have had their tops shorn so that they appear as arboreal tables. The streets, too, are lined with them, a standardised version to which the tamarisk doesn't easily submit. Not as well as the clipped purple leaf plums one sees hereabouts, or the silk trees, or amazingly the *Magnolia grandiflora*. There is a street in St Jean de Luz which is lined with standardised evergreen magnolias; they look like enormous dark green lollypops and give marvellous shade to the main street of what used to be a French fishing village just north of the Spanish frontier. "In this town Louis Quatorze was married to the Spanish Infanta, Maria Theresa. In this very house the King spent the forty days following his wedding. In this room we see the bed in which he spent his honeymoon. This room used to be the best in the house until the Mayor — a vindictive demagogue — built the town hall ten feet away from these windows, blocking the view of the harbour". This piece of petty back-biting being reported as to-day's gossip, rather then that of the 17th century.

But I've digressed; back to the standard tamarisks — well, they are bizarre. The trunks are wonderfully old and gnarled while the annually lopped top-knot of foliage appears tohave undergone electro-therapy. An effect which I am sure is the bane of the meticulous French municipal gardener's existence.

The French may not live easily with the intransigence of nature, but they do live easily with their past. On the steep landscaped slopes of the Cote de Basque there are still to be seen concrete bunkers from World War II. The municipal gardeners have dealt with them in a unique way. They have filled them with soil and planted them quite thickly with the red-leafed scarlet canna lily. Recycled concrete bunkers.

The lavender here (not *L. dentata*) is among the best I've seen. The climate being just hot enough, but not humid. You know how lavender hates to sweat. Hypericum, hydrangeas and rugosas grow in full sun apparently without too much petal burn. There are great planters full of them in the streets of the old port and they are beautifully tended. I haven't seen many hybrid tea or floribunda roses here, but the few there are look very healthy.

The French are as controlled as the Japanese where plant selection is concerned. This narrowness of plant selection gives a peaceful, unified effect to the gardens and parks. Certainly to the Anglo-Celtic taste this narrowness is perhaps stultifying, yet objectively the private gardens here are very functional and attractive, the French seeming to agree with Thomas Church in his dictum that gardens are for people. Most of the houses in town have gravel instead of grass. There are many, many trees, all kept within bounds by pleaching or lopping, and there are lots of high, green well-kept hedges. As well there is always somewhere cool — perhaps beneath a pergola or pleached planes — for le dejeuner.

There is one garden we drive past almost every day on our way to Le Plage dit des Cavaliers (the surf is best there), and in that garden someone is always relaxing around an outdoor furniture setting on the gravel under a metal pergola that is grown over with a pale pink climbing rose; a simple but sophisticated mis-en-scene hedged in with some kind of laurel and lovely wrought-iron gates.

There is another garden here which haunts me. It surrounds an abandoned villa on the point to the south of the old port. The villa is decaying at the same rate as the cliff on which it was built, the high tide passing through caverns which undermine the headland. One day the villa and its wild and thus non-French garden will fall vertically into those eroding caves. Not even the statue of the Virgin on the point to the north will save the villa from this fate. The statue

glows at night, not as a result of Divine Emanation, but because she is wired for electricity.

The beaches to the north and south of Biarittz are not afflicted or adorned (depending on which edict you adhere to — "less is more" or "less is a bore") with the excesses of Edwardian baroque. Les Cavaliers, the previously mentioned beach, has the best landscaping of any beach I've ever seen; a perfect balance of natural and functional attributes. It would perhaps bore you to hear all the details but just let me tell you that there are, set down in the sand dunes, three huge car parks, asphalted, yes, but in those parking areas standard trees have been planted — I counted them — and there is one tree for every two car parking spaces. The trees are still young but when mature imagine the shade they will afford and compare that to the asphalt furnaces that line our beaches. We may have some of the most beautiful wild beaches in the world, but we have a long way to go before we learn how to treat suburban beachfronts.

To the east and south of Biarittz lie the Pyrenees, magnificent green, green mountains peopled by the mysterious Basques. For some reason I thought the Pyrenees would be dry and stoney and perhaps they are on the Spanish slopes, but not on the French side. The French seem to have an arrangment with God. How else could they have organized themselves such a beautiful country? My problem with all this Gallic charm is how am I ever going to leave here on the day specified on my return air ticket? Already I am certain I don't want to come home.

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A Full-size Living Drive-through Garden Guide

by Ken Digby

"Exploring Rancho Santa Fe through Plants" is a booklet which shows old and new landholders examples of trees, shrubs and ground-covers which thrive in the locality of this Californian residential development.

The booklet is a project of the Rancho Santa Fe Garden Club. It contains maps, a short history of the development, translations of the Spanish street names, lists and brief descriptions of the plantings which are keyed to identifying marks on the maps as well as to numbered redwood markers adjacent to the street trees. The schedule lists 152 different species, of which some 34 are native to Australia or the south-west Pacific.

A tour through the ranch, with booklet in hand, makes identification easy and shows how the trees will look in your garden.

Rancho Santa Fe is just north of San Diego, six miles inland from the Pacific. The climate is warm, the humidity low and the sun shines 320 days in the year. The climate is tempered by ocean breezes and the shade from majestic eucalypts.

In the early 1900's the Santa Fe Land Development Company planted millions of eucalypt seeds from Australia in the hope of producing hardwood railway sleepers for its parent railroad company. The experiment was abandoned because the "tall straight, fast-growing eucalypts were too soft". Since 1927, when a non-profit management association was formed, Rancho Santa Fe has been carefull developed as homes for 1,400 families. The houses designed by some of the most talented architects in the world blend inconspicuously in gardens of eucalypts, bougainvillea, oleander, acacia, palms, olive, citrus, flowering shrubs and succulent ground-covers.

The Rancho Santa Fe Protective Covenant, which also originated in 1927 and is administered by a seven man board of directors and an Art Jury, ensures the "protection, maintenance, development and improvement of property" in accordance with the properrty owners' wishes.

The initiative of mapping and naming trees and plants in a local area might well be copied in some of the more garden/landscape conscious neighbourhoods in Australia, instead of relying on named specimens in botanic gardens and public parks, which are often "curiosities" and not necessarily suited to the region.

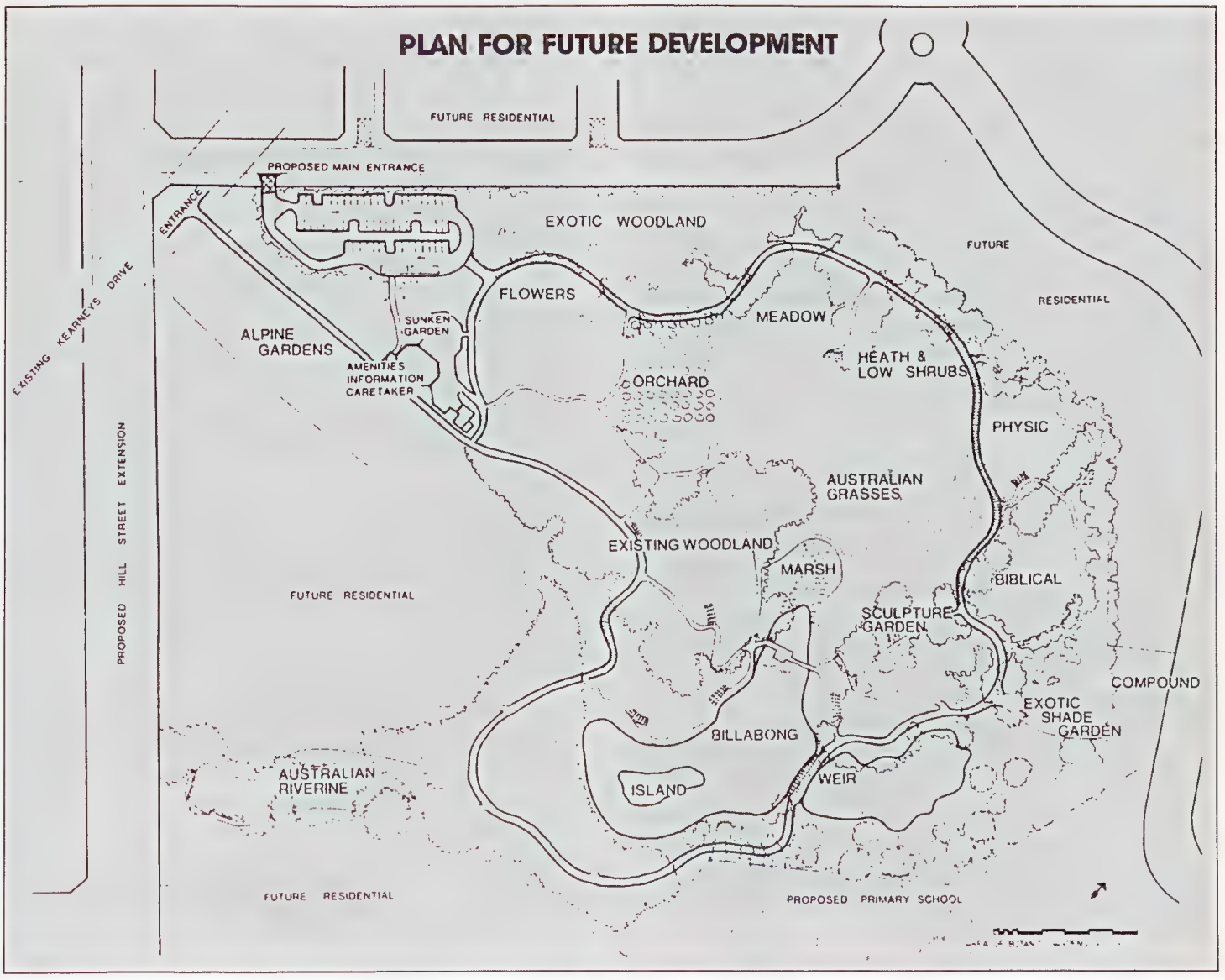
The Orange Botanic Gardens

by Mary Jane Mahony

Most of Australia's beloved botanic gardens were conceived last century and are now well established. They frequently represent the 19th century view of botanic gardens with, no doubt, much influence from the mentor of them all, the Royal Botanic Gardens at Kew, in the United Kingdom. The task of creating new botanic gardens in the 20th century is a challenge. The Orange Botanic Gardens project is such a challenge which has been taken up enthusiastically.

The Central Tablelands of New South Wales is an active part of the rural area of the State. Orange is located on the Tablelands, about 250 km west of Sydney and at an altitude of 860 metres at the G.P.O. The site of the Orange Botanic Gardens is located to the north of the town on rolling higher ground.

The Orange Botanic Gardens were first officially suggested for the region in 1981. The site proposed was formerly the property known as Clover Hill, which was then



under the control of the Bathurst-Orange Development Corporation. The idea for the Gardens grew at a time when considerable development to the north of the city was being considered. The Gardens were formally proposed by a local committee representing the Bathurst-Orange Development Corporation and the Orange City Council, and the site of the former Clover Hill property was thought suitable for a formal park.

Early planning and development were carried out by the Orange City Council, the Orange School of Rural Studies (TAFE) and the Ryde School of Horticulture.

The Concept Plan for the Gardens (see illustration) was prepared by Rowan Hayes, landscape architect, with assistance from students at the TAFE School of Horticulture at Ryde under his direction. Before planning the Gardens Rowan Hayes camped for several days on the site to get to know it well at all times of day and night. The resulting plan shows a creative and considered approach resulting from intimate knowledge of the site and of the culture of the region.

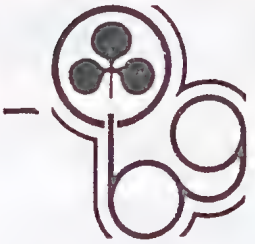
The overall theme of the Garden's landscape design is based on the suggestions of many people. It relates to past and future plants and vegetation of the Orange region. Inherent in the design is an appreciation of the value of central highlands woodland as a zone of ecological diversity and as a visual unifying element. The main core of the Gardens will comprise long-lived plants able to cope with the climatic rigours of the Orange district.

The size and range of the botanical collections will depend upon the need and resources which become available. Development plans include a "forest" of European, North American and Asian trees, together with reinforced native woodland. Proposed specific interest points in the Gardens will include alpine plants, Australian conifers, a shade garden of Rhododendrons and Azaleas and other plants. Framework planting has already been done over several years, though the extended drought of the earlier part of the decade set back development severely.

The challenge is to maintain the integrity of the site while adding to-day's cultural concept of gardens. A unifying feature will be an Australian "country road" winding through the site (the existing trails with appropriate plantings). There are extensive grassy meadows as well as rock-walled viewing areas around the Billabong.

History will be preserved and will enhance the Gardens. The orchard project is planned to develop a treasure trove of apple and pear varieties long known but no longer widely available. A slab building on the site, first home of William and Alma Maker when the Clover Hill property was established, will be restored with the aid of the National Trust. The final residence of the Makers was burnt down.

The Concept Plan shows the Gardens as they are expected to appear when fully developed. The Orange Botanic Gardens are still young and much of the detailed planting is still to be done. Extensive community participation in this activity is expected to begin in 1987.



FRIENDS OF THE ORANGE BOTANIC GARDENS

Early stages of development in the Gardens have, however, been completed. When the Gardens are open, visitors are able to stroll along the main pathways and enjoy the fine views of the Orange area. Opening hours are at present limited to the last Sunday morning of each month from 10 am to 12 noon, when the Friends of the Orange Botanic Gardens are present. An Open Day will be held sometime during 1987.

Development of the Gardens is co-ordinated by Orange City Council through the Orange Botanic Gardens Committee. Other organizations in the region, including the Department of Agriculture Research Station, Orange Agricultural College and Mitchell College of Advanced Education, have contributed as well as community groups such as Rotary and the Australia Day Bicentennial Committee.

The Orange Botanic Gardens are an Australian Bicentenary Project and a major portion of the development work funding is currently coming from this source.

The Gardens will take their place in an expanding system of regional botanic gardens around Australia, which includes the Sydney Royal Botanic Gardens cool climate site at Mount Tomah, the plains gardens at Cumberland, the Arid Lands Botanic Gardens being established at Port Augusta, and others.

The Friends of the Orange Botanic Gardens were established in 1985 to:

1 encourage the use and enjoyment of the Gardens;

2 improve community awareness of the educational, historical, cultural, recreational and scientific functions of the Gardens;

3 promote the development of the Gardens;

4 discover local expertise which might be drawn upon in the development of the Gardens (e.g. landscapers, gardeners, orchardists, artists, photographers, media people);

5 raise funds for the Gardens.

In a Lawn-free Country Garden in Central Victoria: Part 2

by C.L. Wheller

The Orchard

Because of the heavy foot traffic in our orchard and vegetable garden and the need to provide freedom from competition for nutrients and moisture for fruit tree roots, the use of ground cover plants *per se* has been avoided. Where space permits, however, use has been made of bare ground to grow strawberries, pumpkins and perennial flowers. Owing to the adverse effects of frequent, strong, cold winds on tree growth as well as maturing fruit, the orchard has been protected as far as possible on the south, west and north sides with windbreak plantings of trees and shrubs in addition to creepers on fences. These also provide some protection from frost and allow cold air to flow down the slope to the east.

Initial plantings in 1978 included pear, apple, European plum, Japanese plum, peach, nectarine, lemon, loquat, and a 20-year old grapefruit which had been previously transplanted from Newport to Tullamarine in 1960. Additional plantings over the last four years include quince, cherry, apricot, and *Macadamia integrifolia*.

Because of our desire to minimise wastage of fruit as trees mature, as well as labour and materials necessary in cultivation, only one tree of each kind is grown, cross-pollination where required being effected by multi-grafting which also ensures a range of varieties (cultivars) maturing at various times during the season.

Because of the late, short ripening season at this altitude (480 metres) it is not possible to have ripe fruit of most kinds before late February, hence despite the multi-grafting which should eventually provide up to fifty varieties, a glut during March and early April is already beginning to occur, and will inevitably increase as time passes. This gives weight to our argument that it is better to have a minimum of well maintained trees in the home garden than to plant more than one tree of a kind, or trees of unwanted kinds just to fill vacant spaces; this only creates unnecessary work and waste for no good purpose.

Therefore, in view of the considerable amount of time, labour and materials required to produce regular crops of good quality fruit, free of disease, insect or bird damage, on trees which can be pruned, sprayed and harvested without the need for mobile platforms or other equipment outside the reach of the home gardener, I suggest that the planting of fruit trees in the home garden should be considered carefully, and choices made on the basis of anticipated needs and resources rather than the space available, as is often the case.

Although it is a known fact that solid barriers are not the best windbreaks because of the air turbulence they cause above and beyond them, such barriers in the form of house and shed walls are usually unavoidable. Moreover, they often provide warm, frost free areas suitable for the growing of sub-tropical or tropical fruits such as citrus and passionfruit. Advantage has been taken of the north-west wall of our brick workshop to grow passionfruit which, on our exposed site, would not succeed on our open wire fences. Fruit ripening, however, is at least six weeks later than Melbourne suburbs.

The adverse effect of solid barriers has recently been demonstrated by the erection of a new house on the north side of our orchard; this has caused so much turbulence during strong north winds in late summer and autumn that about three-quarters of our pear crop and about one quarter of our apple crop have been blown to the ground before maturity.

Hard pruning of deciduous fruit, necessary to form a strong framework in early years, is gradually being modified in favour of summer pruning of unwanted leaders and laterals in an effort to reduce excessive spring growth which usually arises from the otherwise necessary hard winter pruning, which results in many seasons in a poor crop. Applications of high nitrogen fertilizer during autumn are being increased at the expense of early spring applications, in an attempt to minimise tree growth and increase fruit size and quality. Regular winter spraying with Bordeaux mixture and winter oil, followed by early spring Bordeaux or other fungicides have been found necessary to prevent diseases. Protection of apple fruit from caterpillars with appropriate insecticides such as lead arsenate, carbaryl and Dipel have also been found essential routine sprays. Cherry and pear slug attacks on plums, cherries and pears have also to be controlled at various times. The use of all sprays likely to harm the environment, however, is kept to a minimum in order to encourage the proliferation of insect predators. Without the co-operation of neighbours, however, we do not believe that the development of a viable ecosystem, and hence the reduction of our pest control programme, is feasible.

The vegetable garden

Our vegetable garden, consisting of 22 beds 5 metres by 1.5 metres, receives three barrow-loads of compost per bed some weeks before each sowing or planting, and fertilizer dressings as necessary from then on, depending on the crop.

At least four to five beds are rested each year, and no more than one crop is now grown in any bed in one year. A history card is kept for each bed to record crops grown, dates of

planting or sowing, results, etc. to ensure suitable crop rotation over a three to four year cycle.

Compost is produced each year from shredded crop residues and tree or shrub trimmings, supplemented by stable manure or any other organic materials available.

Apart from routine spraying of cabbages, cauliflowers, etc. against white butterfly, and fungicide/insecticide treatment of tomatoes, little or no pest control on vegetables has been found necessary so far.

Fertilizer (usually Pivot 800) is bought in 50 kg bags every few years.

While a home-made electric propagator is used to raise early capsicums, tomatoes, melons and cucumbers, which are then grown under polythene cloches until about the end of December, no other attempts are made to grow vegetables out of season. As pumpkins have a short storage life in this climate, they are used up over winter, whilst potatoes and onions can be kept until October or later. Peas, French beans and broad beans are available fresh in season or frozen throughout the year, and most other vegetables fresh in season or frozen for a few weeks after, leaving only minor purchases of winter-spring tomatoes and celery to be made out of season.

Summary

I believe that, given the limitations of Victoria's water resources with consequent frequent restrictions, the decision on whether or not to establish a lawn where no private, reliable source of water is available, should be based on more than aesthetic considerations when other choices are available. Furthermore, where the same considerations apply to the choice of plants, the selection of those able to withstand dry conditions for prolonged periods is also worth a thought.

The question of achieving maximum results with minimum effort, a factor in the design of both our house and garden, so as to provide time for other activities, also seems to be worth the necessary thought and planning involved before development begins.

Adequate watering facilities to avoid the use of long hoses, suitable tools rather than substitutes, adherence to recommended programmes of planting, pest control, etc. as well as avoidance of random impulse plantings of undesirable or potentially hazardous ornamental trees and excessive numbers of fruit trees, all play a part in achieving this end. The often advocated method of achieving a balanced ecosystem by ignoring pest control measures and depending on native birds and other predators fails to consider the effects of domestic or feral cats which have now completely eliminated our small family of wattlebirds, and are deterring other birds by their presence. It also overlooks the neglect of passive control measures, or use of counter productive measures by ignorant or un-cooperative neighbours. Perhaps, one day, someone will dedicate a day and erect a memorial to the native fauna "who died in the execution of their duty to preserve the environment for the benefit of apathetic or ignorant human beings".

Some Books Worth Looking For

by Trevor Nottle

Of all those influences which may have and might yet affect gardens in Australia the Indian gardens of the Mughal princes must surely be among those best suited to our climate and outdoor life. Our knowledge of these gardens is contained in two books which I think are well worth searching for.

They are **Gardens of the Great Mughals** by C.M. Villiers Stuart (A. & C. Black, London 1913) and **The Gardens of Mughal India** by Sylvia Crowe (Thames and Hudson, London 1972). Both books contain descriptions of the history and development of gardens in India by the great Mughal Emperors Babur (1508-1530), Humayun (1530-1556), Akbar (1556-1605), Jahangir (1605-1627), Shan Jahan (1628-1658) and Aurangzib (1658-1707).

Constance Villiers Stuart wrote from personal experience of the gardens during the British Raj and mingled in her text are romantic descriptions of the semi-derelict gardens, fountains, and pavilions coming to life during the Great Durbar when the King Emperor came to review his Dominion in 1911. There is ample history, too, though it is nearly always tinged with regrets about the fates meted out to these gardens during the modernisation of India. There are references to railway lines and roads being cut through the gardens, and of the intrusion of new and unsympathetic buildings, and the general decay of the waterworks and masonry which make such an important contribution to the style of the gardens. Interesting are the few references to Lord Curzon and other expatriates who were concerned about the preservation of ancient monuments and gardens.

Sylvia Crowe and her collaborators were much more systematic and thorough in their researches into each of the gardens and their book contains far more detail. The numerous photographs and coloured plates are supplemented with plans and sketches which amply illustrate all the design features which are brought together to make these unique gardens.

It would be impossible to say just how much these Mughal gardens may influence the development of gardens in the future, but these two books certainly provide sufficient inspiration and detail to set off a spark of creativity which could bring closer that elusive "Australian" garden.

Editor's note

Those interested in pursuing a study of Mughal and Persian gardens may also like to read Elizabeth B. Moynihan's **Paradise as a Garden in Persia and Mughal India**, published by Scolar Press, London in 1979 (paperback edition in 1982).

Old Government House Gardens, Belair, South Australia

by Richard Nolan

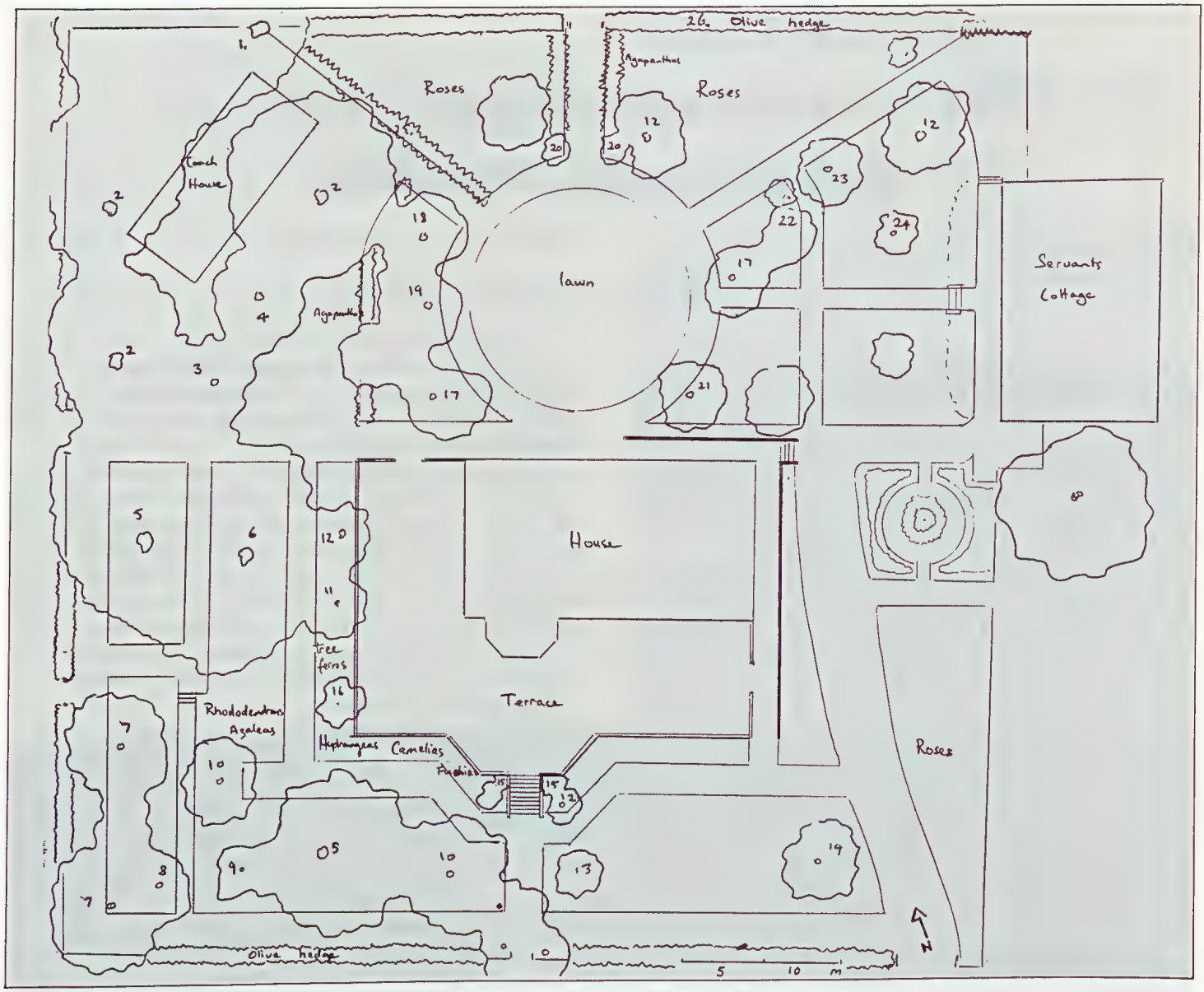
In 1859 Government Farm Cottage was built as a Vice Regal Summer residence for the early South Australian Governors, under instructions from Sir Richard Greeves McDonnell, sixth Governor. This was used on occasion by several Governors until the Marble Hill residence was completed in 1880, enjoying the luxury of an elaborate formal garden designed by Dr Richard Schomburgk, second Director of the Adelaide Botanic Gardens.

Government Farm Cottage at Belair was enclosed in one acre of ground by a painted post and rail fence, now reconstructed. During the early Governors' time the garden was largely undeveloped, and remained a "bush" garden until early this century. Some of the earliest 20th century plantings were of *Pinus radiata, Pinus halapensis, Araucaria bidwillii* and *Cupressus macrocarpa*, now all large mature trees which dominate the garden to-day. These are complemented by evergreen and deciduous trees and shrubs, herbaceous perennials, roses and annuals.

The form of the present garden is quite recent, having been laid out during the major restoration of the buildings during the early 1970's. The style of the garden is English/ Italianate, and attempts to recreate that which our former mid-Victorian Governors may have enjoyed had they had the inclination. Great care in the choice of plants has ensured an authentic collection of mid-Victorian species and cultivars, and in future this theme will be adhered to by National Parks and Wildlife staff in order to preserve a true period style.



OLD GOVERNMENT HOUSE IN 1886
photo by courtesy of Mortlock Library of South Australia



Principal trees and shrubs in Old Government House garden:

1. *Eucalyptus camaldulensis*
2. *Araucaria bidwillii*
3. *Cupressus glabra*
4. *Lagunaria patersonii*
5. *Pinus radiata*
6. *Pinus halapensis*
7. *Cedrus deodara*
8. *Eucalyptus calophylla*
9. *Abies cephalonica*
10. *Pittosporum undulatum*
11. *Cotoneaster serotina*
12. *Cupressus sempervirens*
13. *Clethra arborea*
14. *Magnolia grandiflora*
15. *Michelia figo*
16. *Metrosideros excelsior*
17. *Prunus cerasifera atropurpurea*
18. *Lonicera fragrantissima*
19. *Euonymus japonicus*
20. *Coleonema pulchrum*
21. *Viburnum tinus*
22. *Chaenomeles speciosa*
23. *Viburnum oplulus*
24. *Nerium oleander*

(Numbers refer to those on plan)



All colour photographs by courtesy of National Parks and Wildlife Service



The fine white raked gravel paths enhance the stone and brick building, the terracotta tiled terraces, brick balustrades and shingle roof. The contrast of green lawn, tall Italian cypresses, gravel, stone and brick is very pleasing. Colour and interest are provided by many flowering shrubs; one hundred and thirty species excluding cultivars may be found in the garden. The larger trees are all conifers, many of the flowering shrubs belong to the family Rosaceae, and among the perennials labiates predominate.

Blue is a dominant colour at all seasons. In spring this is provided by lavenders, nepeta, vinca and aquilegias, in summer by agapanthus, plectranthus and campanulas, with asters, delphiniums, cineraria and iris in between seasons. Pink is also prominent, with *Bergenia, Coleonema, Daphne,*



Hydrangea, Nerium, Spiraea, Dianthus, Rosa and *Weigela.* White is provided by chrysanthemums, *Lonicera, Dietes, Primula* and viburnums. Yellow is relatively scarce, but can be seen in winter with *Jasminum mesneyii*, iris and narcissus in spring, and chrysanthemums in summer. Red makes an occasional appearance with camellias, *Haemanthus, Sprekelia, Pelargonium, Leptospermum, Metrosideros* and in winter with *Chaenomeles speciosa.*

Nneteenth century cultivars are represented by camellias and fuchsias, and in roses by Gallicas, Damasks, Mosses, Centifolias, Albas, and Bourbons. Plans to increase the rose collection to between 75 and 80 species and cultivars by 1988, to cover the period 1860 to 1880, are in hand.

The first rose to appear in spring is the Damask "Quatre Saisons", with unfailing blooms repeating through into autumn. Following this is the Moss "Gloire de Mosseaux", then *R. alba maxima*, the Bourbons "Mme Pierre Oger" and "Bourbon Queen", the Gallicas "Assemblage des Beautes" and "Cardinal de Richelieu", and lastly the Centifolias "Reine des Centifeuilles" and "Chapeau de Napoleon" - a glorious soft pink with drooping blooms.

It is proposed to introduce the creams and yellows into the rose collection with Noisettes, with Teas and Hybrid Perpetuals providing more blooms into summer, and to represent the other rose groupings prior to the introduction of Hybrid Teas.

A clipped olive hedge, with honeysuckle twining through it, encircles the garden and provides a backdrop for the roses, foxgloves and delphiniums. Paths are bordered with nepeta, agapanthus and iris, and in shady areas violets, hellebores and forget-me-nots flourish.

Part of the garden is to be redeveloped following removal of some moribund cypresses in front of the servants' cottage, which was built before the main house. A simpler cottage style garden with flowering perennials and culinary herbs will link the main garden by a new axis to the lawn in the form of a path, so that two gardens can be created covering both earlier and later styles within the overall concept of a Victorian garden.

Adjacent to the "new" cottage garden it is proposed to place a dovecote, with a low clipped box hedge edging a rose garden, as Governor McDonnell is known to have requested a dovecote (messages were relayed to Adelaide by carrier pigeon). No other information or remnants exist for any other restoration work to proceed. However, it is possible that sundials, birdbaths and other ornaments including statuary may have existed, and if these are selected every effort will be made to adhere to styles and designs appropriate to the period of the garden.

More aged trees will continue to be removed in future years, and opportunities to introduce new shrubs and trees will arise; these will include a greater range of nineteenth century plants to enhance a true mid-Victorian garden in a beautiful park-like setting of bushland and early planted exotics.

Belair Recreation Park will be celebrating its Centenary in 1988, and Old Government House gardens will be a major drawcard to receive national and international recognition.

The house and garden is operated by a permanent full-time staff of two, plus casual support staff during opening hours. Administered by the National Parks and Wildlife Service, a division of the Department of Environment and Planning, maintenance and development is funded through an annual budget allocation and not from revenue from admission charges. There is an active support group known as "Friends of Old Government House" with open membership, and a "Plant Donor" scheme is to be instituted, with donors acknowledged and plant exchanges encouraged. Species lists of the garden and a "Desiderata" are available by writing to the Curator. The garden may be visited outside public opening hours by arrangment.

Old Government House is open from 12.30 to 4.30 pm on Fridays, Saturdays, Sundays, Public Holidays and during school holidays from Wednesday through Sunday. Group bookings may be made through the Curator, PO Box 2 Belair, S.A. 5052, tel. (085) 278.6910.

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DESIGN

The Old Rectory — a Garden Restoration at Braidwood, N.S.W.

by Karina Harris and Neil Hobbs

Introduction

Braidwood is a service town of 1,100 people, on the King's Highway, halfway between Canberra and Bateman's Bay, just behind the coastal ranges and wilderness area of the Budawangs and Clyde Mountain.

The town is built on a low ridge, in cleared country. Views of low rolling hills, willow lined creeks and large deciduous and evergreen trees are prominent from much of the town. This 19th century rural English feeling sits incongruously below the snow-gum covered Mount Gillamatong on the south western edge of the town, and the distant views of Mount Budawang and Currockbilly to the east.

Braidwood's climate is best summed up as harsh. Temperatures fell to minus 12 degrees Celsius last July, and can often reach 40 degrees in summer, but wind is the most unpleasant factor. Gale force winds can blow for two or three nights at a stretch throughout the year, usually from the north west, either raising dust in summer or bringing numbing cold in winter. Early and late frosts can cause havoc on rare still nights.

On the credit side it is a beautiful climate for deciduous trees and spring and summer flowering plants. The sight and sounds of cattle and sheep in paddocks at the ends of streets give a special quality to the town.

A Scotsman, Dr Braidwood Wilson, established the town in 1826. Gold was discovered in nearby Araluen and Mongarlowe in 1851. The town developed rapidly into the late 1860's, and when the gold rush was over it became an important centre for the sheep and cattle industries. Many outstanding buildings date from this period, which led the National Trust to classify Braidwood as a Heritage town in 1976.

The Old Rectory

The magnificent old Anglican rectory was built in 1842, some years before the gold rush. It consisted originally of four rooms and a hall, of substantial granite foundations and solid triple brick walls. The joinery is in the colonial style, generally of Australian cedar.

Additions were made in 1880, when the whole aspect of the house was changed. The front door onto the verandah on the north side, facing the original church, became the back door. Two big rooms were added on the south side of the house, with a new front door to the street. Further additions in the 1940's involved the demolition of the outdoor kitchen and construction of a new kitchen on the south west corner. For about one year before the present owners bought the house, in 1984, it was uninhabited. Its condition had deteriorated to such an extent that the new rector preferred not to live in it, so the Church of England sold the property, after much local soul-searching.

Alterations and additions began again in August 1985, and comprised in part a new study and sunroom overlooking the main garden; an internal bathroom and laundry, and another sunroom opening onto the courtyard area. The intention was to bring both house and garden to a standard auitable for 1980's living, while respecting the original style and period of the house.

Design Philosophy

The landscape design philosophy was, therefore, to create a 19th century English style garden, which would suit an important and historic building, with broad lawns and shrubberies, gravel walks, and heavily treed backgrounds. These objectives called for a formal entry, and crisp definitive lines and axes in other garden areas. The overall structure of the garden was to be provided by a fairly entire and varied deciduous tree canopy. Within this framework informality has been allowed to soften the edges of the scheme by adopting a "gardenesque" quasi-cottage style to the courtyard and within areas of shrubbery.

The planting philosophy was to match the colour and size of foliage to create an overall continuity. Plants with glossy dark green or dull green leaves were preferred to variegated



NOVEMBER 1985—FRONT GARDEN



AUGUST 1985—MAIN GARDEN



NOVEMBER 1986

or brightly coloured foliage. Autumn colours were arranged carefully to avoid too much contrast, and exceptions to the dark green rule were made for the lime green spring growth of many deciduous trees, which is so welcome after a hard winter. Flower colours were considered in the layout of shrubberies, avoiding clashes, but occasionally creating contrasts by design.

Existing Conditions

The position of the house on the site created four main spaces, the front garden, eastern garden, main garden, and courtyard to the west.

Microclimatic conditions vary from overshadowed, bleakly frozen conditions in the front (southern) garden, to temperatures in excess of 40 degrees Celsius in the courtyard on some summer afternoons.

There are good views to the north, to a low ridge in the middle distance, where the town's founder is buried beneath a few gnarled and windswept pines. This northerly aspect means the site bears the full brunt of the north-westerly winds.

The existing condition of the garden was one of abject neglect. For a garden of its size the lack of windbreak and shade tree planting was remarkable.

The front garden comprised a low rendered brick wall, with "gothic" profiled pillars echoing the window pane detail in the original house. Behind the wall was a low concrete kerb, dividing what was presumably planting beds. Plantings consisted of rectangularly pruned *Cotoneaster* species, the privet stock of which was prominent; massive overgrown thickets of *Chaenomeles japonica*, a few *Ulmus procera* suckers and a substantial *Prunus laurocerasus* separating the front garden from the kitchen garden. Ground cover consisted of paddock grasses, thistles and oxalis. The only plants thought worthy of retention were the elm suckers and laurel.

The eastern garden was dominated by two rows of badly mutilated *Ulmus procera* astride the boundary. A gravel driveway runs alongside the elms. Existing plants were in a very poor condition, age, lack of maintenance and a four year drought having weakened them. There was a *Betula pendula*, *Syringa* suckers, a woody *Abelia sp*, a *Prunus cerasifera* "Nigra", and a one hundred year (approx) old *Buxus sempervirens*, of which only the box was retained.

The main garden consisted of isolated shrubs planted randomly as specimens in a "lawn" of similar conditions to that at the front. A large *Photinia robusta* was moved to the northwestern corner as the beginning of a protective hedge. A *Quercus robur* towards the bottom of the garden was kept and a jumble of *Prunus* suckers overgrown with ivy on the western fence was retained as a windbreak, after some thinning. All other plants were removed.

Numerous bulbs and irises sprouted all over the garden in spring, particularly underneath the elms. None of the irises flowered, but most of the *Narcissus*, *Crocus* and *Muscari* provided a spectacular show of colour last spring. Many of these were lifted and replanted to conform to the new design.

Outbuildings consisted of a substantial weatherboard garage, a "chook" shed, and a not unattractive laundry, all roughly in line with the eastern edge of the house. It was decided to move the garage to a position at the end of the



NOVEMBER 1986—COURTYARD VIEW

driveway, in a space formed by a pocket of elms, as the garage was so close to the north side of the house that it seriously interrupted the view both of the house and from the house. An experienced Braidwood bushman offered to move the garage. With the aid of his eleven year old daughter (after school), a chain saw, two metal pipes, a few bricks, fencing wire and strainers, he shifted the heavy garage some thirty metres to its new position. The unsightly "chook" shed attached to the garage was dismantled and its timber used to make a new shed for firewood. The laundry is being converted into a potting shed.

The ruins of an underground larder were discovered near the foundations of the original kitchen. The larder was granite lined, and when excavated a range of bottles, china and metal objects were uncovered, many broken. Most remarkable of the discoveries were a set of false teeth and an apothecary's scruple, a brass weight smaller than a one cent piece, dated 1847. Rumours persist about the location of an old well, but to date no hard evidence has been found. It was decided to fill in the old larder and to incorporate it into a shrubbery, since no new practical new use could be found.

Construction

Garden construction began in earnest in January of 1986, the front garden having already been transformed by hand, because machines would have damaged the low kerb. Local labour and machinery was engaged to remove unwanted plants, strip weeds and grasses, and cultivate the subsoil over the rest of the garden areas. Seven eight-tonne truckloads of weed infested topsoil and rubble were removed from the main garden. Imported topsoil was spread for the new lawn area, and all planting areas were heavily mulched with eucalyptus chips after planting. The courtyard was started in July, with bricklayers working through flurries of snow, a once in a decade occurence in Braidwood. Also in midwinter seven super-advanced field grown trees from Burrawang, in the Southern Highlands, were planted, providing some much needed scale and definition to the young garden. The row of elms was pruned and thinned to improve its health and shape.

Design Elements

The Front Garden

The front garden is now a formally planted white garden to complement the intended pink of the house. Whites and greens of the planting provide a restful, elegant entrance to the Old Rectory.

Precast concrete pavers lead from the gate to the front door, between the existing kerb. More pavers step from the verandah to the courtyard to the west. Species include *Robinia pseudoacacia*, above banks of *Camellia sasanqua* "Mine-no-yuki", and *C. sasanqua* "Setsugekka". Ground cover is a mixture of *Trachelospermum jasminoides, Helleborus niger, Viola* "Compte de Brazza", and *Lilium longiflorum*. Climbing "Sea Foam" roses have been planted to ramble over the existing wall. Further white flowering shrubs in the south western corner are *Choisya ternata* and *Syringa* "Miss Ellen Wilmott". *Wistaria sinensis* "Alba" was planted on each verandah post. Below the existing kerb *Viola hederacea* "Baby Blue" forms a dense mat to provide relief from the whites and greens above. Towards each side creams and light pinks are introduced with *Magnolia stellata, M. x soulangeana* and *Erigeron mucronatus*. Two large terracotta urns flank the front door, containing *Daphne odora* "Alba". Three generous terracotta pots complete the scene, planted with *Gardenia augusta* "Radicans" and *Azalea* "White House".

Eastern Garden

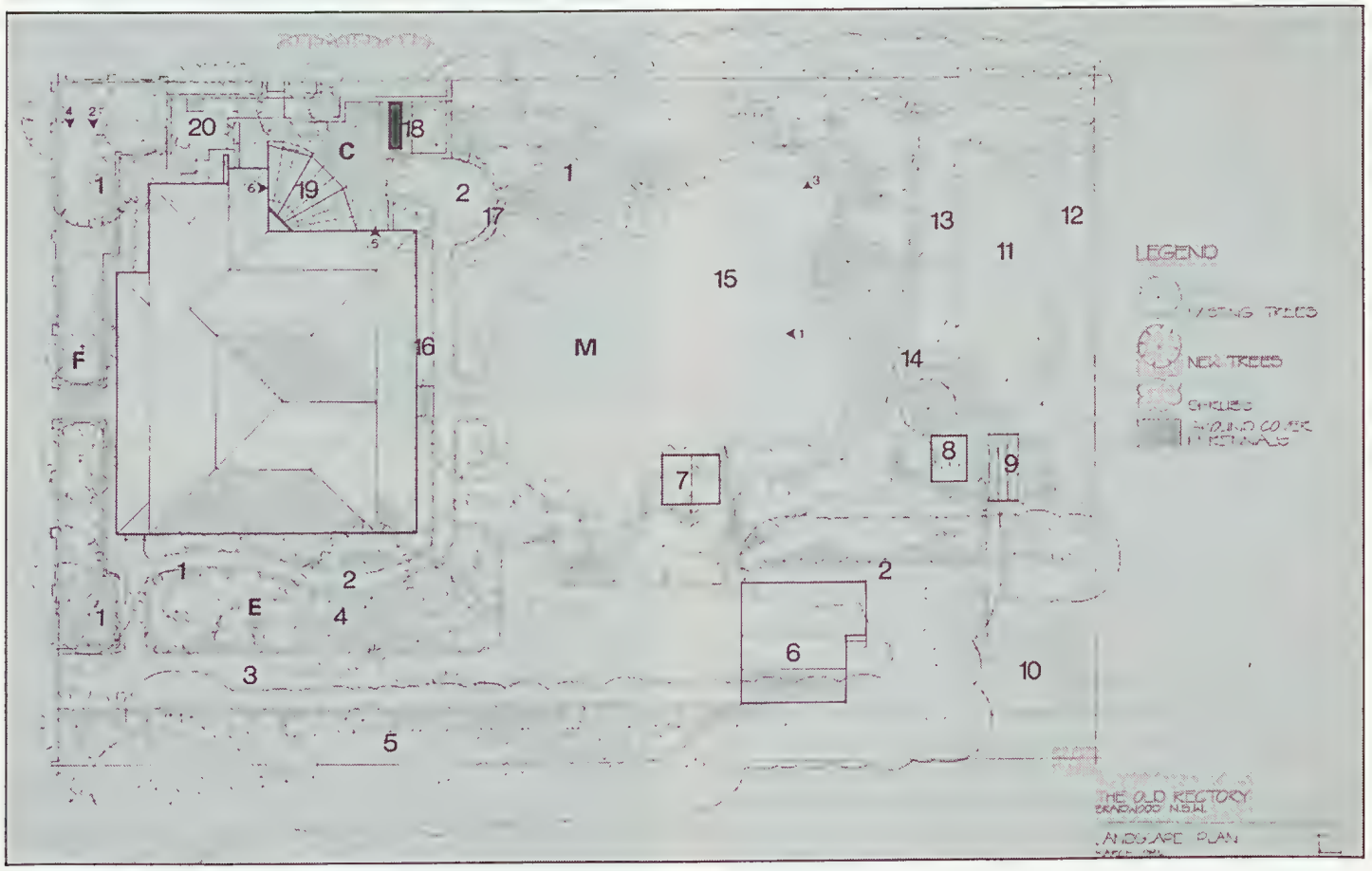
The eastern garden comprises the driveway and elm lined boundary; a mixed shrubbery; and a glade of *Betula pendula* surrounding the existing box. *Cornus florida* and *C. florida* "Rubra" have been planted at the head of the driveway to the east, underplanted with white azaleas and lily-of-the-valley. A narrow gravel path winds from the front verandah to the main garden, through the shrubbery and birch glade. The shrubbery consists of *Camellia japonica* varieties, *Kalmia latifolia, Kolkwitzia amabilis, Choisya ternata, Viburnum opulus* "Sterile", *Spiraea* and *Philadelphus* varieties, beneath *Cornus capitata* and *Pyrus ussuriensis*. Ground covers are *Agapanthus orientalis* "Albus", *A. africanus* (lining the driveway), *Aster novi-belgii, Aquilegia* varieties, *Hosta plantaginea* and more *Erigeron*. The birch glade is underplanted with *Hedera helix* and narcissus.

A clump of *Lilium* "Red Echo" marks the southern corner of the turning area, pavers connect this area with the winding gravel drive. A low windbreak of *Choisya ternata, Camellia sasanqua* "Setsugekka", *C. sasanqua* "Lucinda" and "Shichi Fujukin" screen the driveway from the lawn. Some of the clients' large potted camellias have been planted between the potting shed and garage, also *Pieris japonica* and *Buddleia davidii*. The other corner of the turning area has been highlighted by yellow flowering plants. *Koelreuteria paniculata* shades a group of *Hypericum patulum var henryii* and *Hemerocallis* varieties.

Main garden

The structure of the main garden is provided by the concave planting areas and overhead tree canopy, creating a broad circular lawn connected to a smaller space to the northwest. The southern end of the shrubbery is dominated by *Camellia sasanqua* varieties. To the north, *Syringa* varieties, *Magnolia stellata, Garrya elliptica* and a profusion of deciduous and evergreen viburnums are in the majority. The occasional maple and *Amelanchier canadensis* complete the scene.

Four of the super advanced trees were planted in the main garden. *Magnolia x soulangeana* guards the right side of the entrance to the lawn, then *Malus floribunda* at eight o'clock, *Platanus x acerifolia* at nine o'clock, and *Fraxinus* "Raywoodii" at eleven. Other trees in the main garden are *Liriodendron tulipifera*, some more claret ash, two *Pistachia chinensis*, a group of *Arbutus unedo*, and a range of maples. The majority of the trees were planted to the west of the garden to balance the large elms to the east, and to provide shade and wind protection.



Further windbreak planting along the western fence include the evergreen *Alnus jorullensis, Citharexylum* species, and *Ceanothus* "Blue Pacific" inside the fence, with *Prunus laurocerasus, Robinia pseudoacacia* and *Betula pendula* just outside the fence line.

Groups of *Camellia japonica* varieties and rhododendrons were planted in the lee of the existing windbreak, with *Clethra delavayi* behind. A drift of lily-of-the-valley and a host of other perennials border the pre-cast paving slabs which step from the courtyard to the smaller lawn area.

Vegetable garden and berry patch

A low granite wall was built to divide the main garden from the vegetable and orchard area. The wall went from the existing oak to the western fence, parallel to the northern boundary. Drifts of anchusa, *Lagerstroemia indica* and rambling roses face the main garden in front of the wall. Behind it is a small orchard of plums, cherries, apples and a mulberry, and a vegetable patch. A service area which comprises a clothesline, compost heap and a future glasshouse separate the vegetable garden from the berry patch. This contains raspberries, gooseberries, loganberries, currants and rhubarb. Both it and the vegetable garden are watered by absorption trenches which lead from a rubble drain fed by roofwater.

Along the extreme northern boundary is a hedge of *Photinia robusta*, planted to give a quick screen to the next door house and as an additional windbreak.

Roses

Below the northern verandah, edged by a gravel path is a rose border. The hybrid tea "Portrait" is at the rear, with the floribunda "Iceberg" in front. Climbing "Albertine" will cover the verandah posts and eaves. Other roses nearby in the shrubbery are the floribundas "Honey Flow", "White Spray" and "Kalinka" and the hybrid tea "Pascali". *Rosa banksiae* "Alba" covers the potting shed, while the yellow variety and the climbing "New Dawn" cover parts of the western fence, behind an existing almond.

Courtyard and herb garden

The courtyard and herb garden are the two most used areas, being excellent for entertaining. A semi-circle of gravel paving at the main garden level announces the entry to the courtyard, up two steps flanked by *Magnolia denudata* and *Cornus florida* "Rubra", to a broad level area, paved with staggered closely spaced pre-cast pavers, and a quarter circle of brick paving. Gaps in the paving are planted with *Viola hederacea* and *V. h.* "Baby Blue". The doors to the sunroom are guarded by Nagami cumquats in wooden tubs. The pergola is planted with *Wistaria sinensis* "Alba" and the climbing rose "Cecile Brunner".

A rectangular fish pond fits naturally into the space, coated inside with black render to give a reflective quality. The coping is two bricks deep around the pond to highlight it. The pond is shaded by the existing *Prunus amygdalus* and a super advanced *Ulmus parvifolia*, the main shade tree of

the courtyard area. Above the fish pond are six camellias, a mixture of "White Nun" and "Polar Bear". Beside the pond is a ceramic sculpture in a drift of *Dietes grandiflora* and *Lilium longiflorum*. Low growing *Cistus corbariensis* and dwarf white rhododendrons complete the picture.

Sitting height brick walls take up changes in level, and there are two more steps to the herb garden. Two super advanced *Prunus serrulata* "Ukon" are at this level, one directly opposite the kitchen window, underplanted with muscari, and the other by the side gate, underplanted with *Azalea* "Sun Valley". Herbs, perennials, and *Chrysanthemum frutescens* varieties soften the edges of this brick paved area, spilling over walls and across paving. A Meyer lemon is planted near an elevated tank of fresh rainwater, behind a buttress wall. *Rosmarinus officinalis* "Blue Lagoon" and *Lavendula stoechas* are planted above a low wall next to the banksia rose covered fence.

Conclusion

In an article of this size it is difficult to do justice to all the spaces that have been created. It is the feeling of the garden that is most important to us, the glimpse of aquilegias around a corner, the smell of a rose on a hot, still summer day, and the feeling of peace and joy that a garden of this character gives.

We have found this restoration/creation of the Old Rectory garden an exciting and rewarding project. The intention of the work to date has been to provide a solid framework to which our clients, who are avid gardeners, will add more tender species as the garden matures. Plants were deliberately spaced close together to provide a quick cover. As they grow they may be moved further apart or to other positions, and perennial borders may be altered to create different pictures. It is a garden that will be forever growing and changing and we look forward to its maturity.

KEY TO PLAN

1. perennial border
2. gravel walk
3. driveway
4. birch glade
5. existing elms
6. garage
7. potting shed
8. proposed glass house
9. clothes line
10. berry patch
11. vegetable garden
12. screen hedge
13. orchard trees
14. granite wall
15. lawn
16. rose border
17. low box hedge
18. pond
19. pergola
20. kitchen/herb garden

NB. the numbered pointers (circles around numbers 1-6) on the plan show the direction of the photographs.

Plant List

Key: F front garden
E east garden
M main garden
C courtyard/kitchen garden

Trees
Acer palmatum E.M
A. saccharinum M
A. tridentifolia M
Alnus glutinosa M
A. jorullensis E.M
Betula pendula E.C
Cytherexylum spp M
Fraxinus excelsior "Aurea" E
F. "Raywoodi" M
Koelreuteria paniculata E
Liriodendron tulipifera M
Pistachia chinensis M
Platanus x acerifolia M
Pyrus ussuriensis E
Robinia pseudoacacia F
Sorbus aucuparia M
Ulmus parvifolia C

Small Trees
Amelanchier canadensis M
Arbutus unedo E.M
Cercis siliquastrum M
Cornus capitata E
C. florida E.C
C. florida "Rubra" E.C
C. kousa chinensis E.M
C. mas M
Lagerstroemia indica M
Magnolia denudata C
M. x soulangeana F.M
Malus floribunda M
Mespilus germanica M
Prunus serrulata "Ukon" C

Shrubs
Acer palmatum "Dissectum" M
Azalea spp E.M.C
Buddleia davidii M
Buxus sempervirens M
Camellia japonica cvs E.M.C
C. sasanqua cvs F.E.M
Ceanothus "Blue Pacific" M
Choisya ternata F.E.
Clethra delavayi M
Corylus avellana "Contorta" M
Daphne odora E.M
D. odora "Alba" M
Deutzia scabra "Plena" E.M
D. sieboldiana M
Fuchsia cvs E
Gardenia augusta "Magnifica" E
G. augusta E
Garrya elliptica M
Gordonia axillaris E.M
Hibiscus cvs M
Hydrangea x macrophylla F.E.
H. paniculata E
H. anomala E
Hypericum patulum "Henryii" E
Kalmia latifolia E.M
Kolkwitzia amabilis E.M
Lavendula stoechas E.C
Magnolia x lennei F.M
Magnolia stellata F.M
Michelia figo M
Osmanthus delavayi M
Philadelphus coronarius E.M
Photinia robusta M
Pieris japonica E.M
Raphiolepsis delacouri M
Rhododendron spp & cvs E.M.C
Ribes sanguineum M
Rosemarinus officinalis "Blue Lagoon" E.C
Spiraea cantoniensis E.M
Stachyurus praecox M
Syringa cvs E.M
Viburnum spp E.M
Weigela florida E.M

Ground covers
Cistus x loretii E.M.C
Erigeron mucronatus F.E.M
Gardenia augusta "Radicans" E.M.C
Hedera helix E
Lithospermum diffusum M
Thymus serpephyllum "Alba" F.M
Viola hederacea M.C
V. hederacea "Baby Blue" F.C
V. labadorica F
V. mandshurica F
V. "Compte de Brazza" F.E.M.C
V. odorata F.E.M.C

Climbers
Clematis montana "Rubens" C
Rosa "Albertine" M
R. banksiae "Lutea" M.C
R. banksiae "Alba plena" M.C
R. "Sea Foam" F
Wistaria sinensis "Alba" F.C.

Roses
HT "Pascali" M
HT "Portrait" M
Floribunda "Kalinka" M
Floribunda "Iceberg" M
Floribunda "White Spray" M

Tub Plants
Azalea "White House/
Gardenia augusta "Radicans" F
Camellia japonica cvs M
Cumquat "Nagami"/
Erigeron mucronatus C
Daphne odora "Alba" F
Gardenia augusta "Magnifica" M.E
Grapefruit/
Erigeron mucronatus M
Laurus nobilis/
Viola hederacea C
Miniature rose "Green Ice" C
Nymphaea cvs C

Bulbs and Perennials
Acanthus mollis E
Aconitum napellus M
Agapanthus africanus E.M
A. orientalis "Albus" E.M
A. pumila M
Alstroemeria aurantiaca M
Alyssum (white) M
Anemone hupehensis F.E.M
Anthemis nobilis C
Aquilegia F.E.M
Aster novi-belgii E.M
Bellis perennis E.M
Chrysanthemum frutescens E.M.C
Convallaria majalis E.M
Delphinium M
Dietes bicolor E
D. irioides M.C
Digitalis purpurea M
Galanthus nivalis E
Helleborus niger F.E
Hemerocallis E.M
Hosta plantaginea E
Hyacinthus orientalis E
Iris spp E
Lilium longiflorum F.M.C
L. "Red Echo" E
Lupinus (Russell lupin) M
Muscari botryoides E.C
Narcissus spp & cvs E
Paeonia cvs E.M
Phlox subulata M
Zephyranthes candida E
Anchusa E.M.

Fruit Trees and Berries
Greengage Plum
Bedford Cherry
Rons Early Cherry
Cox's Orange Pippin
Morus alba
Olea europea
Gooseberries
Blackcurrants
Raspberries
Loganberries

BOOK REVIEWS

Encyclopaedia of Australian Plants Suitable for Cultivation

by W. Rodger Elliot and David L. Jones; published by Lothian Publishing Company, 1986; recommended retail price $60.00 reviewed by Glen Wilson

Over the last thirty years countless books on Australian plants have appeared. Some, serious works, are useful references. Many, with overblown coloured pictures of plants unobtainable are but tourist souvenirs. Those of us working with our own plants have had to go from reference to reference in search of descriptions and identification, often to give up disappointed.

Ten years ago Rodger Elliott and David Jones set upon the long hard task of compiling a comprehensive work, not merely of Australian species in general cultivation, but of all those (including known cultivars and varieties) considered suitable for gardening, landscaping and experimental hobby growing, the latter an important part of the native plant scene.

Thus the Encyclopaedia of Australian Plants was born and from Volume One the great value of the work was very clear.

Volume Four is now available, ranging from Eu to Go. The covering of the eucalypts is interesting in that at time of going to press the name changes were up to date — the best any authors can aim for to-day. It is likely that name revisions of Australian species will continue indefinitely, making it essential to update all reference books for each reprinting.

Volume Four of the Encyclopaedia continues the established high quality, a credit to the meticulous work of the contributors and to the wise long-term policy of Lothian. I find many potentially good books spoilt by cheap out-of-register Hong Kong colour printing. Lothian has, if anything, raised the colour quality in this volume — based as ever on excellent photographs — and although this is reflected in the price, such an enduring set of reference books should have this quality. Looking back I find little to criticise in the production of previous volumes.

In this book I think the black printing is a little too intense, the type headings giving off a sheen not apparent in other volumes. As a result of this "over printing" Trevor Blake's exquisite penmanship suffers a little in some drawings. Not to the extent that usefulness is impaired though: the sketches are generally as sharp and clear as ever, as is all the type.

The alphabetical coverage of Volume Four takes in some very interesting genera. *Eucalyptus* takes just over half the space, many species well illustrated with photographs and sketches. There is information about the genus generally; countries that have them in cultivation; species for wind and water erosion control; eucalypts for arid regions; those for oil production and medicinal value and the use of the genus for food and fodder.

Other important genera that follow are *Ficus, Flindersia* and we learn that Australia has about sixteen species of *Gardenia.* A number of lovely and potentially useful but little cultivated genera also appear.

Valuable information about ferns — in general; fire tolerant species and fodder plants is very welcome.

The set has been beautifully designed from the start and is a joy to use. Unlike one well known reference I have, where the headings are not picked out in bold type nor is there any easily noticed change from one genus to another, in the Elliott and Jones books each new genus appears in bold capitals followed by a general introduction. Each species then has a bold heading with the full name, not E for *Eucalyptus* etc. This is a generous touch and saves having to check back to make sure the genus has not changed.

The species descriptions are thankfully cnot written for students of botany but are in understandable terms. One has to become familiar with some basic botanical expressions, of course, and these are given in the back of each volume in a Glossary of Technical Terms. Nor are the descriptions ever cursory as one often finds with authors who skip lightly over species unfamiliar to them.

Each species is described thoroughly and uniformly. Natural habitat and growing conditions are given along with suggestions for cultivation and any known special uses. Method of propagation also appears.

There is a valuable index of Common Names and a list of Further Reading at the end of each volume.

These books are by necessity expensive, and although essential buying for professionals and "keen amateurs" may be considered an extravagance for those with only a mild interest in Australian plants. However, there is nothing else available that is anywhere near as comprehensive and detailed. Which raises my great frustration — that we have only four of what is to be a seven volume set! So often I find myself longing for the complete coverage.

This is not to deny the incredible amount of work behind the authors and all of us who often need a reference set will be for ever grateful that they were prepared to embark on this formidable undertaking with any hope of financial reward many years in the future.

What Flower is That?

by Stirling Macoboy; published by Langsdowne-Rigby, 1986; recommended retail price $39.95 reviewed by Tim North

Stirling Macoboy's original "What Flower is That?" has become Australia's best selling gardening book, the one that thousands turn to when they have seen an unfamiliar plant and want to identify it from a colour photograph.

This new version is half as big again as the original — an extra 138 pages to be exact. There are over 1,600 colour plates, illustrating 1,030 plant genera within 157 botanical families.

Like its predecessor, it relies heavily on the colour plates; the text gives no more than a brief and rather generalised description and equally brief cultural notes. But Stirling Macoboy is a brilliant photographer, and the plates are, with very few exceptions, outstanding, making identification an easy matter.

The few exceptions are mainly blue flowers, which proves once again how difficult it is to capture blue on film with a high degree of accuracy. *Catananche caerulea*, the Cupid's Dart, for example, appears almost purple, while *Ceratostigma willmottianum* is a rather washed-out lilac.

But these scarcely detract from the value of this book as an easy-to-follow reference work. Almost certainly it will be at least as successful as its predecessor, and at the comparatively modest price of just under $40 it is remarkably good value. Any gardener who wasn't lucky enough to get a copy as a Christmas present should go out and look for one now.

The Urban Woodland

by Suzanne Price; published by Lothian Publishing Co, 1986; recommended retail price $24.95
reviewed by Tim North

Suzanne Price will be a familiar name to many regular readers of this Journal. Extracts from this book have, in fact, been published in these pages from time to time over the past twelve months, and she has contributed other articles.

"The Urban Woodland" is an imaginative, novel, and totally practical alternative to the dreary monotony of the typical suburban garden, with its "front lawn", "back lawn", and assorted garden beds round the perimeter. It is imaginative in that it combines the best elements of the cottage garden style with the more naturalistic woodland garden, in a way that is entirely appropriate to the Australian environment. It also recognizes and encompasses the major principles of good garden design — the sense of enclosure, of expectation through not being to view the whole from any one position, of integration with the house, harmony and contrast in colour, texture and form, continuity of interest through the year. And to top it all, it is the ultimate in low maintenance gardening.

At one time the only valid alternative to the stereotyped suburban "backyard" was believed to be the "bush garden", and this led to a good many horrors being created, most of them relying heavily on black polythene and chunks of pine bark. The urban woodland is not a "bush garden", it is a carefully planned, carefully controlled garden in which exotic trees, shrubs, herbaceous plants and bulbs, even roses, will be just as much at home as native plants.

This book is aimed largely at those who are making a new garden, and the author takes us through all the stages of assessing the site, improving the soil, preparing for planting, and so on. From there she takes us on to "picture planning" the garden, creating a series of seasonal pictures with plants. Some of her ideas on planting combinations are interesting; who, for example, would have thought of teaming the N.S.W. waratah with laburnum?

She points out, very sensibly, that native plants are only easy to grow if they are indigenous to the region, or at least to a very similar region elsewhere, and that some exotic plants are just as effective at attracting birds into the garden as some natives. Eucalypts, too, come in for some sensible comment; "it is folly to keep as forest that which is no longer forest, but residential area" - and most eucalypts are forest trees.

Gardening has been described as "guiding the hand of Nature", and this is really what the urban woodland is all about. Once established, it starts to look after itself with no more than a guiding hand. Trees provide their own mulch, weeds cannot grow because there is no vacant ground for them, the trees and shrubs, having been brought up on a strict watering regime, learn to look after themselves.

Even an established garden can be converted to an urban woodland, so this book will provide stimulating reading for all gardeners.

At the end, there are seven detailed plans, with full planting descriptions, all based on a 16 by 36 metre block.

Julie James' colour photographs are a fitting complement to this book, one of the most refreshingly original and sensible gardening books I have read for a very long time.

Gardening Through the Year

by Margaret Barrett; published by Viking, 1986; recommended retail price $24.95
reviewed by Tim North

I tend to be rather suspicious of books with this kind of title. Many are written for those who are gardening for the first time and therefore know nothing, or else for those with chronic memory loss who need to be reminded what they should be doing every month.

However I have a high regard for Margaret Barrett, both as author and editor, so I decided to approach this book with no preconceived ideas nor prejudice. I should have known that I would not be disappointed, for this is not the typical "what-to-do-in-the-garden-this-month" book at all. Well, it does give a few timely hints and reminders, but it is, as the author points out, a personal book. She has no intention, she says, "of pretending to like broad beans, cactus or African violets just to please you". I'm glad about the cactus and African violets.

It is a book of jottings — about garden seats, compost heaps, improving soil and planting strawberries, taking cuttings, the Australian roadside, about nasturtiums and natives, grevilleas and geraniums, clingers and climbers, and a great deal more.

Margaret Barrett is a practical gardener who writes about things she knows and does herself. A book like this could easily have been dull, but Margaret is not that sort of gardening writer — far from it. It's down to earth, it's practical and sensible, and it's a joy to read.

The book is well illustrated with black and white photographs, line drawings by Jan Lowe and pleasant colour photos by Brian Hatfield, most of them taken in the author's own garden.

A History and Bibliography of Australian Gardening Books

by Victor Crittenden; published by Canberra College of Advanced Education Library, 1986; recommended retail price $15.00 plus postage
reviewed by Tim North

There has for a long time been a need for a bibliography of Australian gardening books, so this work is more than welcome.

The author, who retired as Librarian at the Canberra College of Advanced Education last year, has a special interest

in gardening books, and has written an authoritative history of them from the earliest days. This is attactively illustrated with facsimiles of title pages, covers, and old gardening advertisements.

The bibliography itself is arranged in chronological order, starting in 1806 and finishing in 1950 (hopefully a second bibliography will include the many excellent books published during the past thirty years or so). A brief description is given of each book; there is an alphabetical list of authors with bibliographic entry numbers, and a comprehensive index.

This is an almost indispensable and easily affordable work for all those with an interest in the history of gardening in Australia.

Looking at Australian Wildflowers

by Kathleen McArthur; published by Kangaroo Press, 1986
reviewed by Tim North

Those who have read Kathleen McArthur's earlier books, especially "The Bush in Bloom", published in 1982, will welcome a new book from this dedicated wildflower artist and conservationist.

Judith Wright, in her Foreword to this book, says that the author "and her goddess Gaia may have a lot in common. One of their traits is a refusal to be straitlaced into mere description and classification. Both of them, like the Native Wisteria, like to wander and explore. So Kathleen's reminiscences and quotations, pleasures and regrets, make this much more than a work of reference. Rather it is — well, it is Kathleen McArthur looking at the flowers and trees and life she loves".

It is, indeed, a book of reflection and memories, of people and places as well as flowers. Thus she writes about "Goatsfoot Convolvulus and Father Bucas", who gave his name to Bucasia just north of Mackay, of "Hill's Kerandrema", a member of the Kurrajong family which, she says, reminds her of her friend Rosemary, who has an unusual way of turning her head over her shoulder when telling of something interesting, just as this species does; she writes of Garland Lilies, Jam Tarts ('such a jolly name for a wildflower'), of Ladies Tresses and the Tumbledown Gum, Peanut Trees and the Burgundy Hibiscus.

The text is well illustrated with the author's delighful paintings of these and many other native plants. It is a refreshing book and a thoroughly enjoyable read.

The Royal Tasmanian Botanical Gardens, 1818 to 1986

by Marcus Hurburgh; published by Sheerwater Press, Sandy Bay, Tas. 1986
reviewed by Tim North

The Royal Tasmanian Botanical Gardens are Australia's second oldest, being only two years junior to those of Sydney. It is interesting to note that Governor Arthur, in a letter written in 1827 to the Colonial Secretary stating that he wished to extend and develop the Gardens, used the adjective "botanical" rather the then more usual "botanic". The term has therefore remained in use to this day.

Marcus Hurburgh, a Trustee of the Gardens from 1972 to 1977 and its Education Officer from 1978 to 1985, has written a very readable history of the Gardens from its beginnings. It is well illustrated with early black and white photographs and some contemporary colour plates. Of particular interest to many will be the list of plants growing in the Gardens in 1857, which appears as an Appendix. This is remarkably comprehensive, and contains the names of almost two thousand trees, shrubs, climbers, roses, herbaceous plants, bulbs, annuals, fruit trees and grasses.

A small but valuable addition to our literature on Australian garden history.

Other Books Received

Hydroponics for Everyone (a practical guide to gardening in the 21st Century), by Dr Struan K. Sutherland (Hyland House, 1986)

Great American Azaleas, by Jim Davden (Greenhouse Press, Clinton, N.C., 1985)

Fuchsia Culture, published by the American Fuchsia Society, San Francisco, CA.

Growing African Violets and some other flowering Gesneriads, by Ruth Coulson (Kangaroo Press, 1986)

Safer Pest Control for Australian Homes and Gardens, by Paul Rogers (Kangaroo Press, 1986)

Note

Reviews of the following have been unavoidably held over until the next issue:

An Australian Herbal, by Penny Woodward (Hyland House)

Creating Small Gardens, by Roy Strong (Conran Octupus)

A Gardener's Buying Guide

"The Complete Gardener's Buying Guide" has recently been published by Horan Wall and Walker of Sydney, and is now available at newsagents and bookshops, at a recommended retail price of $4.95.

Compiled by Maggie Knight it gives names, addresses, prices, phone numbers and opening hours of more than 500 nurseries and suppliers of all types of garden accessory and materials throughout Australia.

Nurseries are listed under several different classifications, and a general description is given of each one, including details of some of the more uncommon lines normally carried.

A Botanist's Alphabet

In Brian Morley's "Botanist's Alphabet, G-H" in our December/January issue the two photographs were unfortunately transposed, so the wrong captions appeared under each one. The photograph at the top of the page was, of course, of *Hoheria sexstylosa* and that at the bottom of the page of *Geranium ibericum*.

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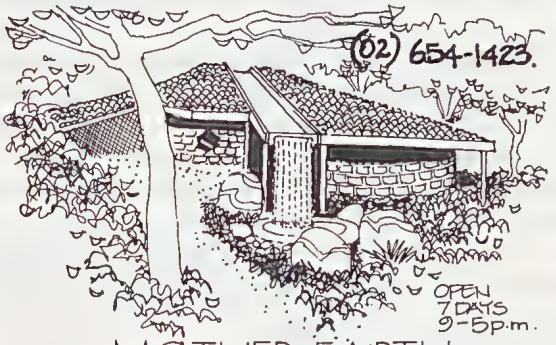
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Threats to Street Trees

A three year survey of street trees in country towns of N.S.W. has recently been completed by the Cultural Landscape Research Unit at the University of New South Wales. With the assistance of a National Estate Programme grant Helen Armstrong and Craig Burton have collected together a great deal of data on the history of street planting in the State.

A number of broad and specific recommendations arose from this study, and these are summarised below:

1. Recognition should be given to the importance of conserving existing large trees which line the streets of New South Wales country towns:
2. The 1829 approach to town design and its associated avenue should be maintained in the old sections of N.S.W. country towns. This should incude a policy of developing master plans for street planting in towns to re-establish the avenues of previous times to the same location as previously planted, while at the same time integrating the newer developments;
3. Each town in N.S.W. should reflect its regional character and indigenous sense of place in terms of street and roadside planting:
4. A policy of ongoing replacement of damaged or dying trees be implemented, and the reinstatement of the continuity of avenues which previously existed be facilitated, always maintaining the regional character in terms of species selection:

In addition to these broad recommendations the study makes a number of more specific recommendations, including:

1. As shade under spreading canopies was the reason for planting avenues, the recent trend towards planting small trees and shrubs should not be encouraged:
2. Utility companies should be encouraged to further investiage the use of bundled aerial cable conductors which can pass through the canopies of trees to prevent their mutilation:
3. Where possible utilities should be located underground below the footpath so that access to the services will do minimum damage to tree roots:
4. Trees should be maintained in their positions on the verge and the tendency to remove them from the verge, due to pressures from the Traffic Authority, be resisted. This location is significant in terms of the original positioning which was selected for shade and to achieve appropriate scale in relation to the width of the street:
5. That the tendency to widen footpaths to occupy the original verge be resisted in order to maintain the original tree form:
6. Pressures for tree removal in order to facilitate more car parking spaces should be resisted:
7. The tendency towards parallel parking rather than 45 degree parking be resisted as this inevitably leads to tree removal:
8. The particular tree species which are characteristic of the different regions of N.S.W. or particular town elements should be maintained:
9. All street or roadside planting nominated as significant should be conserved.

Helen Armstrong and Craig Burton went on to say:

"It is evident that the importance of the history (of our street trees) is not understood and that the pressures of authorities such as the Department of Main Roads and the County Councils are resulting in the removal of large trees to be replaced by small trees and shrubs. Also due to the pressure of the Traffic Authority, trees are being removed from their traditional position on the road verge to locations in the footpath. The result of these two pressures — that is, tree size and location — is altering the quality of streets on New South Wales country towns".

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GARDEN CUTTINGS

Planting Tulips

Dr Nelson, of the North Caroline (U.S.) Agricultural Research Service, has demonstrated that tulips, if fertilized before flowering, will, in a climate such as that of the southern United States, flower year after year. Such fertilization should be applied in autumn or early winter, when the roots are emerging from the basal plate of the bulb, and not just before flowering as one might expect. A research bulletin on the subject is now available from the Publications Office, Box 7603, School of Agriculture and Life Sciences, North Carolina State University, Raleigh, NC 27695, U.S.A.

A new Faculty of Horticulture

Hawkesbury Agricultural College at Richmond, N.S.W., will open a Faculty of Horticulture in 1987. The College Principal, Dr Graham Swain, says "the new Faculty promises to help growers match the demands of to-day's rapidly changing domestic markets and compete for exciting export opportunities. We will produce a new type of graduate who is equipped with the necessary knowledge, skills and attitudes to achieve changes in our present horticultural industry".

The early development of the Faculty will be based on the current programmes of a Bachelor Degree in Applied Sciences and an Associate Diploma in Horticulture. Future expansion will include a Master's Degree and external courses. Emphasis will be placed on meeting market demands in areas of post-harvest technology, product development, research and further education programmes.

Soil respiration

In Greece it has been shown that volatile oils from thyme, savory, and to a lesser extent from rosemary, cause increased respiration in soils. The oils were inhibitory to soil fungi tested but were found to greatly increase the number of soil bacteria, thus accounting for the increased respiration. Plant-infecting fungi were not included in the study, but the possibility of biological control of soil-borne diseases seems to be suggested. In Greece also, respiration in soils has been observed to be more rapid than as recently as five years ago. In Athens the only change recorded during this five year period that could account for this is a huge increase in air pollution. Air pollutants are thought to be used by soil bacteria as a source of nutrients, and the increase in respiration may be the result. The researchers in Athens recommend that terraces of houses and even high buildings be turned into gardens so that the micro-organisms in the soil can help reduce the volume of air pollution.

(from "Pacific Horticulture" Winter 1986)

Soaking seeds

Soaking seeds may do more harm than good, according to researchers in the State of Washington, U.S.A. This is because soaked seed takes up water too quickly, causing the seed coat to crack and allowing sugars, amino acids and other substances to leak out. In the soil these materials attract soil fungi, which may attack the seed or the resulting seedling. The researchers recommend that seed should not be sown when the soil is very moist or where irrigation is used. Where economically feasible seed should be placed in humidity controlled rooms in which the moisture level is gradually increased to avoid splitting. A promising, though still experimental, method to prevent cracking is to coat the seed with a waxy material that slows water uptake.

Regrowth of Petunias

As petunias grow the stems get lengthy and the blossoms more or less terminal. A simple procedure, used rarely although it has been known for years, will help to make the plants start new growth without removing the old stem. A little above halfway, roll each stem between the fingers, squeezing it gently but firmly so that it is softened. Bend the softened stem without breaking it so that the upper portion is pointing downward. This prevents a hormone produced in the growing tip which inhibits the formation of lateral buds from moving down the stems; it thus allows side growth to resume on the lower part of the stem and in the crown area. By leaving the tops attached the shoot-to-root ratio is not upset and the plant is less apt to be attacked by disease-producing agents. The tops continue to flower, but seed pods should be removed as usual to encourage a continuance of flowering. Old growth can be removed when new growth has started, to make a more compact plant.

(From "Pacific Horticulture", Winter 1986)

Staking Trees

David Whalley, writing in "The Garden" (September 1986) says that experiments in the U.K. confirm that heavily staked trees come to rely on their stake. Staking allows the development of a weak and untapered stem and eliminates the "wind sway" which encourages the structure to develop.

Trees which are allowed to sway in the wind develop thicker cell walls, a larger stem diameter and are therefore stronger than staked trees. Furthermore, a tree which is made to sway in the wind has more cambial activity and radial growth towards the base than on the crown. When supports are moved from previously staked trees the crown of the tree and the lower stem are out of balance, and there is thus an increased risk of them blowing over.

Container-grown trees from nurseries, however, which will probably have been staked initially should be given some support when planted, this being removed after one or two growing seasons, except in exposed coastal conditions.

Reducing susceptibility to Glyphosate

In California a gene has been found that renders plants less susceptible to glyphosate herbicide (Roundup/Zero). This gene, originally from a modified strain of *Salmonella typhimurium*, was inserted into *Agrobacterium*, the crown gall bacterium. This was used to carry the gene into tobacco plants where it became established in their genetic material. The gene encodes an enzyme that is less sensitive to the herbicide than those occuring normally. It has now been introduced into cotton, soybean, tomato and oilseed rape, and is soon to be added to forest trees to make their seedlings less susceptible.

AUSTRALIAN GARDEN HISTORY SOCIETY

Patron

Dame Elisabeth Murdoch, D.B.E.

Executive Committee

Chairman:	Mrs J.E. Mitchell (Vic)
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	Mr L. Tropman
A.C.T.	Mr R. Ratcliffe
Vic:	Mrs J.E. Mitchell
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Qld:	Miss C. Bull
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W.A.	Mrs O. Richards
Tas:	Mrs E.A. Cameron
	Senator J. Newman
	Mr R. Thirkell Johnston
Co-opted	Mrs C. Simpson (N.S.W.)

Secretary

Mr T. North, P.O. Box 588, Bowral, N.S.W. 2576

Treasurer

Mr K. Digby, Shorebrace, Stokes Point, N.S.W. 2107

Annual General Meeting, 1986

The following are the salient points arising from last year's A.G.M., other than those covered in the Chairman's Report (following).

Treasurer's Report

A copy of the audited accounts for the year ended 30th June 1986 is enclosed (to A.G.H.S. members only).

Executive Committee

Messrs John Patrick, Richard Ratcliffe and Lester Tropman were re-elected to the Executive Committee for a further three year term. The resignation from the Committee of Mr Howard Tanner was noted, and it was decided that the Committee should use its powers to co-opt a member to fill this casual vacancy, pending an election at the next A.G.M. The Committee has subsequently co-opted Mrs Caroline Simpson (N.S.W.)

Next Annual Conference

The 1987 Annual Conference and Annual General Meeting will be held in the Southern Highlands of New South Wales.

Special Resolution

At an Extraordinary General Meeting, held immediately before the Annual General Meeting, the following Special Resolution was passed:

"That application be made to the Corporate Affairs Commission of New South Wales for the Society to be incorporated under the Associations Incorporation Act, 1984".

Rules, as required by the Act, and which incorporate all the provisions of the existing Constitution, have already been drawn up and by the time this Journal goes to press, this application should have gone forward.

Chairman's Report, 1986

On behalf of the Executive Committee and the Tasmanian Branch of the Australian Garden History Society I would like officially to welcome members to our 7th Annual Conference. In previous years our conference has been limited to 120 members and because it has always been over-subscribed it was decided to increase the numbers this year to 180. However, I believe that once again we have not been able to accommodate all those wishing to attend.

I would like to thank the Tasmanian Branch for the organization of this Conference. It is a tremendous task and many members have put in a large amount of their time. The exhibition "The Changing Tasmanian Landscape" was superb, speakers have been informative and entertaining, the welcoming flowers in our rooms were a thoughtful touch and the organization has been smooth. The Executive Committee, and I am sure all of you here, are most appreciative.

I would also like to thank the garden owners for allowing us to visit their gardens. Most of us here know that a considerable amount of work goes into opening one's garden and once again we are very appreciative.

Dame Elisabeth Murdoch, our Patron, continues to be a source of inspiration to all members of the Society. Her continuing support and time, when she is so busy with other engagements, is something for which we are very grateful. I am particularly pleased to be able to welcome her to this Conference.

It seems to me that we are at a point in time where there is extraordinary interest in things horticultural. Therefore it must be an opportune time to pursue vigorously the aims of this Society.

One of the most significant developments during the past year has been the recognition of the Society by various Government departments and instrumentalities. We have been consulted and asked to participate in many seminars and committees and I would like to mention some of them to you:

1. The Heritage Branch of the Department of Planning and Environment in Victoria held a seminar on the evaluation and conservation of historic gardens in which we were invited to participate.
2. The Garden State Committee held two workshops, one for garden owners to find out what their needs were, and another for public authorities to find out to what extent they could assist in fulfilling those needs.
3. We were invited to have a representative on the Melbourne Botanic Gardens Committee, which is looking

at establishing a cultivar collection of 19th century plants.

4. The Victorian Branch has been consulted on the proposed extension to the National Herbarium.

5. A seminar was organized by committee member Richard Ratcliffe in Canberra, at which papers were given on "The Origins of the Australian Garden".

6. We have also been consulted on the setting up of Victoria's Garden Scheme, a project conceived by the ABC and the Royal Horticultural Society of Victoria. This scheme will commence in 1987 and is similar to the National Gardens Scheme in the U.K. A booklet listing participating gardens, dates of opening, and with brief descriptions will be published early next year.

7. In Victoria, the A.G.H.S. and the Victorian College of Agriculture and Horticulture, Burnley, joined forces last month to hold a seminar on Historic Garden Maintenance. As well as lectures on work organization and programming, 19th century plants, arboriculture, herbicide and machinery selection, practical sessions were provided in herbicide application, arboriculture and machinery. About 180 people attended this seminar, many from country areas, and it was judged as highly successful, with many requests for similar events in the future. I believe the response to this seminar showed up the need for practical help for garden owners in keeping abreast both with new developments in technology and in containing the costs of maintaining historic gardens.

Once again there has been a strong increase in Branch activity, most particularly in Victoria and South Australia.

The ACT/Monaro/Riverina Branch was formally constituted last month and has begun organizing activities, and our first regional branch was formed in Ballarat earlier this year. Unfortunately there has not been much activity in Sydney and the Secretary reports that we are losing members there. However, there is an active group centred on Bowral and members in Moree held a successful weekend in April which introduced members to a hitherto unfamiliar district. Twenty new members joined the Society following this weekend, which suggests that such weekend trips stimulate interest in the Society and so are well worth the effort.

I would like to thank all State Committee members for the work they are doing in organizing activities in their States as strong Branch activity is essential to stimulate and maintain interest in the Society.

Membership numbers have increased by about 320 this past year and it is worth noting that most of the increase comes from States which are most active.

The Australian Garden Journal continues to be a publication of which we can be proud and I would like to congratulate Tim and Keva North on its continuing high standard.

There is little doubt that a great many members see the Journal as the main benefit of this Society. Until now it has been produced entirely through the private resources of the publishers, Tim and Keva North.

They now feel that the stage has been reached when, if the Journal is to continue to grow and improve, and its long-term viability is to be ensured, a wider involvement is both necessary and desirable.

Accordingly, they are now working on a scheme , to be announced within the next few months, whereby individual members of this Society, as well as other subscribers, will be given the opportunity of purchasing shares. Such a scheme, resulting as it would in a wider circulation of the Journal, could be of considerable value in attracting many more members to the Society.

Now I would like to report on Executive Committee activities over the past year.

Following our policy to invite overseas lecturers to visit Australia approximately every two years, we extended an invitation to Mr John Sales, Gardens Adviser to the English National Trust, to come out in 1988. Mr Sales has accepted this invitation and whilst an itinerary has not yet been worked out, it is envisaged that he will visit all capital cities. We are confident that we can obtain a grant from the British Council to help cover costs.

Last year we instituted a competition with a prize of $500 for students of recognzed tertiary institutions for the best survey of an historic garden or landscape. I am pleased to announce that the winner is Tempe Bagot, formerly a student of Landscape Architecture at the University of New South Wales, with a survey of Forest Lodge at Stirling in South Australia. It has been decided to run this competition again next year. I would like to thank Professor Richard Clough and his panel of judges for evaluating the entries.

The Garden Listings Sub-committeee set up in 1984 to prepare a register of historic gardens in each State has completed their preliminary report which has been accepted by the Executive Committee, which sees this list as very significant. We hope to use it as a base for lobbying for tax relief for owners of historic gardens.

It is now open for any member of the Society to submit gardens for consideration. Any submissions should be made to the State representative whose names and addresses have been listed in the December/January journal. This report has entailed a considerable amount of work, and I would like to thank Peter Watts and his Sub-committee for their work on this valuable piece of research.

Last year in my report I mentioned that a number of Bi-centennial projects were under consideration. Due to our limited people resources we are concentrating on one project which is a travelling exhibition on Australian Garden History, to open at the Museum of Garden History in London in May 1988. Displays will be housed in settings which will stress the image of Australia; both original and reproduction material will be used to capture the struggle to establish the domestic garden in the world's driest continent. A sponsorship document is ready to go to print, but naturally the success of this venture will depend on our ability to attract sponsors to cover the considerable cost of the exhibition. If you can assist in our search for sponsorship the Committee will be very pleased to hear from you.

As you will see from the statement of accounts, the Society is in a healthy financial position and consideration is being given to ways in which this money can best be used in the interests of the Society.

For the next year we have so far allocated $500 for the Student Competition, $2,000 for the preparation and printing of the sponsorship document for the Bi-centennial exhibition, and $1,000 for a research assistant to research Queensland gardens for our Historic Gardens register, as at present we have no listings in that State.

Other suggestions to be considered more fully at our next meeting are:

1. Subsidies for conferences, seminars or meetings in remote regional areas;
2. Publishing re-prints of significant 19th century garden litearture:
3. Historic garden research grants;
4. Promotion and advertising.

The Committee will welcome any other suggestions from members for consideration.

Unfortunately, we have had a late resignation from the Executive Committee, that of Howard Tanner. Howard was the first Chairman of the A.G.H.S. and has served on the Committee since its inception. I would like to express the appreciation of the Society for the contribution Howard has made over the years.

As it is too late to call an election this year, the Committee will use its power to co-opt a member until the next Annual General Meeting. If members would like to nominate anyone for this position could names be suggested to the Secretary as soon as possible.

It has been decided that the Annual Conference of 1987 will be held in the Southern Highlands of New South Wales, and in 1988, tentatively, in the Dandenong Ranges and Mornington Peninsula in Victoria.

Finally, I would like to thank all members of the Executive Committee for their support and for the work they have done for the Society over the past year. Most are busy people who give up their time and, at considerable expense, travel interstate to meetings three or four times a year. I am sure our membership is also appreciative of their work.

Jocelyn Mitchell

Annual Conference, 1987

The Annual Conference in 1987 will be centred on Bowral and Mittagong, in the Southern Highlands of New South Wales, over the week-end of November 13th to 15th, with an optional extra day on November 16th. The theme for this Conference will be "The Southern Highlands; Planning for Change".

The programme is already in an advanced stage of preparation, and some preliminary details will be published in next month's Journal; registration forms and the final programme will not, however, be available before 1st July.

Student Competition, 1986

The competition for the best survey and report on a historic garden, park or landscape has been won by Miss Tempe Bagot. The subject of her report was Forest Lodge, in Stirling in South Australia. Consideration is now being given to the publication of an edited version of her report in future editions of this Journal.

Tempe was born in Sydney in 1964 and gained a Bachelor of Landscape Architecture degree from the University of New South Wales in 1985. She is at present working with a Sydney firm of landscape architects. She is a member of the Australian Garden History Society and the Australian Institute of Landscape Architects. Her interests include photography, pencil sketching and the study of historic landscapes.

Tempe is a descendent oof Charles Harvey Bagot who came out from Ireland to South Australia in 1841.

State News

Canberra/Monaro/Riverina

The Branch is planning to undertake a survey of the garden at Durham Hall, at Braidwood. Durham Hall and its garden date back to the 1830's and it could be one of the most significant gardens in New South Wales, as little change has taken place to the orignal layout. A visit to Durham Hall is planned for March this year, the aim of which will be the preparation of measured drawings of the garden and the identification and listing of the plants, as no such record exists.

Victoria

The programme for the first half of 1987 is as follows:

28th February: excursion to Coombe Cottage, Lilydale.

22nd March: visit to the new herb garden at the Royal Botanic Gardens; speakers will be Roger Spencer and herb specialist Sue Thompson.

Early April: return visit to Wombat Park, Daylesford (limited to forty people).

2nd and 3rd May: week-end tour of the gardens in the Geelong/Colac district including The Heights at Geelong, Colac Botanic Garden, Mooleric and Turkeith near Birregurra.

June: A.G.M.; guest speaker Professor George Seddon.

Full details will be included in the Victorian News Events Sheet.

N.S.W.

The week-end in the Orange district, announced in the December/January Journal, has been moved to 11th and 12th April. The guest speaker at the Saturday evening dinner will be Professor Carrick Chambers, Director of the Royal Botanic Gardens Sydney; his topic will be "Botanic Gardens, Paradise for the Provinces?" Full details are included with this issue to all N.S.W. and A.C.T. members.

It is hoped to organize a one-day visit to gardens in Sydney's eastern suburbs, culminating with afternoon tea at

Continued at foot of page 139

Some Gardens in Northern Tasmania

A Report on the 1986 Australian Garden History Society Annual Conference

by Tim North

The Australian Garden History Society aims to visit, at its Annual Conference, a different region of Australia each year, thus encompassing over a period of time the full range of climatic, topographic, historical, cultural and social influences that have shaped, and continue to shape, our heritage of gardens.

In 1986 the favoured region was northern Tasmania, centred on the city of Launceston and taking in the neighbouring districts around Westbury, Cressy and Hagley, with an optional extra day around Bridport and the far north-east.

The Conference began, to all intents and purposes, in the Gorge Reserve at Launceston, where delegates were welcomed by the Mayor of Launceston. The Gorge was planned and developed as a public reserve in 1889, and now consists of 400 acres, with a further 1,000 acres of State Receation Reserve adjoining. Features to-day include the magnificent band rotunda (now an information centre) and the cable car across the river. A management plan has been prepared by Launceston City Council to control future development.

Mount Pleasant, at Launceston, now the home of Mr and Mrs Holyman, was built by John Crooks, a partner of the early Tasmanian merchant Henry Reed. Mr Holyman bought the property from the Reed family in 1956. The original drive, now shortened owing to the construction of a new highway, passed the gate house and wound up to the carriage loop in front of the house.

The garden, which has changed very little over the years, contains a number of interesting features; a summerhouse incorporated in a brick wall, a Pinetum, and what is known as "The Tomb Ground", the burial place of the Reed family which includes a mausoleum hollowed out of solid rock. A plant in this garden which aroused some interest was *Iochroma cyanea*, a South American member of the family Solanaceae with long pendent clusters of bluish-purple tubular flowers.

Ruglen, also in Launceston, is the home of Kevin and Senator Jocelyn Newman, who bought it in 1981. The Newmans have restored and replanted the sunken rose garden with its moon gates, built extensive stone walls and planted a long herbaceous border.

Ivy Lawn, at Hagley, was built in 1843 and was purchased by Mr John Boutcher in 1902. It is now the home of Mr and Mrs A. Boutcher, who maintain the garden without help. It is very closely planted under a number of mature trees, which include a number of *Pinus* species.

Culzean, at Westbury, is the home of Dr and Mrs H. Laker, who purchased this property of 40 acres in 1965. The large garden of some 7 acres has been completely redesigned and replanted by the Lakers around a 3 acre lake which they created themselves. An island shaped like a map of Tasmania is in the centre of the lake, which in turn is surrounded by plantings of *Iris pseudacorus, Gunnera manicata* and other moisture-loving plants.

Connorville, at Cressy, is one of the most historic grazing properties in Tasmania, having been originally granted to Roderic O'Connor in 1824 in recognition of his services to the colony. It has been in the possession of the O'Connor family without a break. The present house was built on the site of the original in 1923; the farm buildings are original. The garden in its present form was laid out by Mrs R.G. O'Connor and has the old mill stream meandering through



THE ROTUNDA GORGE RESERVE
photo: Keva North



l. to r. Mrs P. Crooke, Mrs J. Mitchell, Dame Elisabeth Murdoch, Mrs M. Tanner, Lady Stephen, Mr J. Patrick



RUGLEN LAUNCESTON
photos: Keva North

it. Some of the flower borders have now been removed owing to maintenance problems.

Saundridge, also in the Cressy area, was acquired by William Archer about 1828; the present house was built in 1850. Robert Archer landscaped a large area between 1840 and 1860, but the property changed hands several times after that, was sub-divided and gradually reduced in size and finally, after 1970, abandoned. When the present owners, Mr and Mrs Rod Thirkell Johnston, bought the property in 1979 many of the trees were in urgent need of attention and the whole area largely covered in blackberry, hawthorn and elm suckers. A long range programme of tree surgery and restoration has now been undertaken.

Bluegong, again in Cressy, is the home of Mr and Mrs T. Keach, whose family bought it in 1918. The garden was planted after the present house was completed in 1933, and



IVY LAWN, HAGLEY
photo: Keva North



above:

THE LAKE AT CULZEAN, WESTBURY
photo: Keva North

below:

CULZEAN
photo: Richard Ratcliffe



was planned by the present owners' parents. A particularly fine double herbaceous border flanking the entrance drive is an important feature.

Iveridge, at Cressy, was bought by the late Mr P.D. Wallace about 35 years ago, and is now occupied by his son and daughter-in-law, who built the existing house 9 years ago. The large ornamental lake in front of the house was constructed at the same time. A rock wall sloping from the lawn to the lake is a major feature, while the garden has been planned with minimum care in mind.

The optional extra day on Monday 10th November included visits to the W.A.G. Walker Rhododendron Reserve at Lalla, Piper's Brook Vineyard and the orchid and carnation nursery at Piper's Brook, and to Bowood, near Bridport.

The original house at Bowood was completed in 1844. Ex-convicts were employed on the estate as splitters, fencers, carpenters, wheelwrights, etc. In 1860 Bowood became the first post office and half-way house, where the settlers collected their mail and stores for Scott's New Country and the far North East. The present owners, Mr and Mrs Hirst and family, have extended and restored te property, while at the same time changing the old homestead very little apart from repair and restoration.

This Conference served, once again, to demonstrate the very considerable garden heritage contained in Tasmania, and the ways in which present-day owners are endeavouring to meet the manifold problems of restoration and maintenance.

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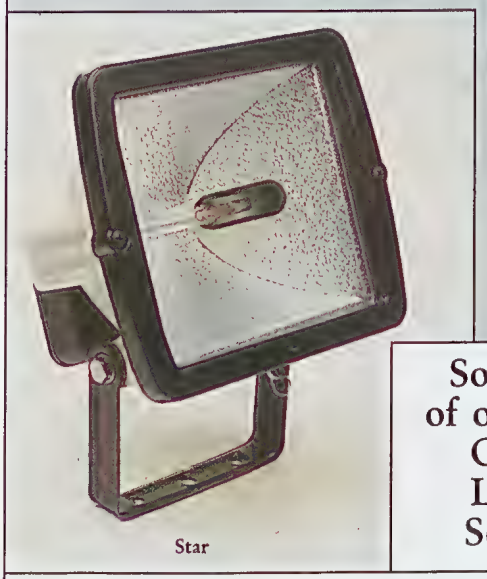


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Letters

Dear Tim,

Re Lyn Meredith's "Desiderata", Dec. 86/Jan. 87.

I feel that supply of unusual plants can be dealt with, comparatively simply, by borrowing systems already in use by other Societies.

It should be possible for a centralised bank to be maintained by an A.G.H.S. elected Curator along the lines of that run by the Society for Growing Australian Plants.

Seeds would be sent, as collected, to the Curator. The Curator would either publish a bi-monthly list (in The Australian Garden Journal) or a yearly list with bi-monthly up-dates covering additions and deletions. Seed would be sent out on receipt of requests from members. This system minimises storage requirements and reduces the likelihood of poor germination of seeds which have only a short term viability.

I do not think it practical to handle cuttings or bulbs on the same basis. There we should borrow the system used by the R.H.S. in its journal "The Garden" where there is a "Plants Wanted" section. Here members requests for plants (bulbs, seeds) are published and members with the plants in question may then respond direct.

My experience as a nurseryman is that the bulk of plants sought this way are herbaceous and are easily propagated by home gardeners, either by cuttings or division. Woody trees and shrubs can invariably be propagated by marcottage and layering.

Yours faithfully,
V.H. Walker,
Archgate Nursery, Pyree via Nowra, N.S.W.

Continued from page 134

Vaucluse House, during the autumn. Details will be published later.

The Southern N.S.W. Branch is looking forward to hosting the 1987 Annual Conference, the programme for which is already well advanced.

The Garden History Section, New Zealand

The next R.N.Z.I.H. Annual Journal, now available, includes a 20 page section on garden history. The proceedings of the First R.N.Z.I.H. Garden History Seminar in 1986 are published, and there are articles on "The Commercial Availability of Conifers in New Zealand, 1851-1873" and "Henry John Matthews, New Zealand's first forester". There are also articles of general horticultural interest. The cost is $NZ10, which includes postage, and copies are available from:

Royal New Zealand Institute of Horticulture (Inc),
PO Box 12 Lincoln College, Canterbury, NZ.

Product News

HortoPaper, a soil covering material composed of peat and cellulose fibre that decomposes biologically, is a new product to horticulture, manufactured in Sweden by Orebro Papersbruk AB, and now available in Australia.

HortoPaper gives higher and more uniform soil temperatures as a result of decreased evaporation and energy losses, and helps to retain soil structure, since wind and rain do not come into contact with the soil surface. It also protects crops from erosion damage and reduces leaching of easily soluble nutrients.

HortoPaper is available from:
NSW and ACT: Apps Agencies Pty Ltd (02) 449.5206
Qld and NT: Woosley's HortoPaper Sales (07) 356.2151
Vic and Tas: Riegel Paper Pty Ltd (03) 561.4422
SA and WA: Printrade Supplies (08) 352.3122

A bird feeder, made from Australian natural clay, has just been released by Wood n' Rope, of Dural, N.S.W. The clay has been sealed, making it waterproof. The feeder is round, with a flat bottom and two openings through which the birds can enter to feed, as well as an awning to keep rainwater off the seed.

The bird feeder can also be used in aviaries, and can be either placed on the ground or else hung from a branch or a post with the rope provided. A small perch is also provided, and this is suspended outside the feeder for birds to alight on.

This bird feeder is at present available by mail order only from Wood n' Rope Pty Ltd, 7 Muraban Road, Dural, N.S.W. 2158; it costs $19.95 plus $3.50 for postage and packing.

Arthur Yates and Co Pty Ltd have recently released the Lane Plant Pin, a systemic insecticide for indoor plants that doesn't involve spraying them. This incorporates the latest European technology whereby a small quantity of a new insecticide, Butoxycarboxim, is sandwiched between two outer layers of cardboard. The arrow shaped plant pin is inserted into the growing medium, about 2.5 mm below the surface, and when the plants are watered the insecticide, being systemic, is released and taken up by the plant roots. Depending on the age and size of the plant it will take between two and seven days for the insecticide to work its way through the plant; protection will be given for about six weeks after that.

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SPRINGTIME NURSERY, 1 Pearson St, Wagga Wagga, NSW 2650. Tel (069) 25.4580. Located on one and a half acres in city area. Growers and retailers of perennials, herbs, old-fashioned plants. Large range of frost-hardy native and non-native evergreen and deciduous trees and shrubs. Display plants in ground labelled. Children's play area.

NURSERIES — SPECIALIST

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RAINBOW RIDGE NURSERY, 8 Taylor's Rd, Dural, NSW 2158. Tel (02) 651.2857. Iris and Day-lilies, Bearded, Louisiana, Japanese Iris, species and water Iris, tetraploid Day-lilies. Visit us at bloom time, Oct, Nov and Dec. Turn off Galston Road at Carter's Road, just past Swane's Nursery. Thousands of different iris and a large rose garden.

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WOODBANK NURSERY, RMB 303, Kingston, Tas. 7150. Tel (002) 39.6452. Specializing in rock garden plants, rhododendrons, Tasmanian natives and unusual trees and shrubs. Descriptive catalogue listing 1000 items available $1.20 posted. Mail orders from April to September.

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PHOTOGRAPHY

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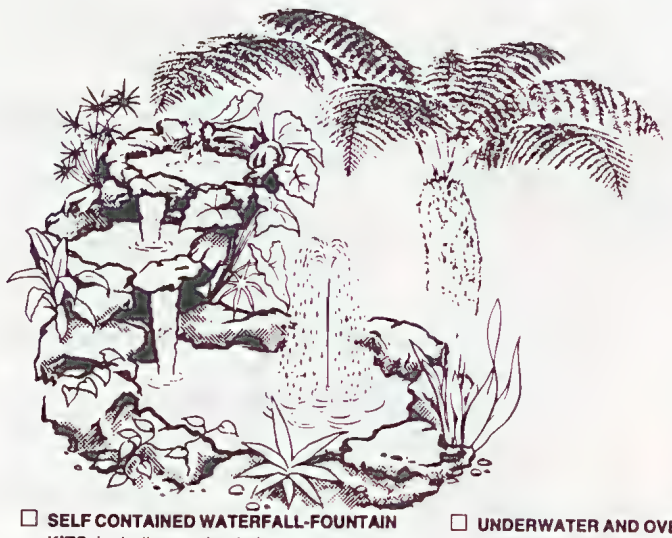
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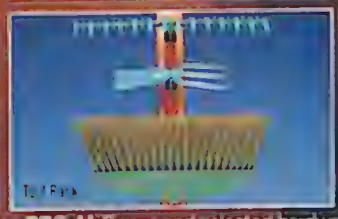












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GARDENS OF THE GOLDFIELDS
OLD ROSES AT PORT ARTHUR
SOME GARDENS IN TUSCANY

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FRONT COVER:

AUTUMN LEAVES — Liquidambar styraciflua and Platanus x hispanica (London Plane) in a garden at Bowral, New South Wales. *(photo: Bruce Watson)*

In Our Next Issue

The June/July issue of **The Australian Garden Journal** will include the first of a series of three articles on the garden at Forest Lodge, at Stirling in South Australia. These three articles constitute a condensed version of Tempe Bagot's prize-winning report on this garden. The first in the series covers the history, topography and climate of the district, and describes the garden as it is to-day.



The Need for Numbers

One of the nicest things about publishing a garden magazine is that one meets, talks to, and receives letters from a great many nice people. For gardening people are, almost without exception in my experience, nice people.

Of course it is rewarding to receive a letter which says "I think your magazine is wonderful", or words to that effect. And we do get a lot like that; if we were a little less immodest we would probably publish a few pages of them in each issue, but nice as they are they wouldn't contribute much to the content of the magazine. There are, in fact, several letters from readers in this issue — more than usual — but they are mainly in the nature of comment, and therefore of general interest.

It is encouraging, too, to receive a steady stream of new subscriptions; for the past six months they have been coming in at an average rate of 25 each week, or around 100 a month. But circulation-wise we still have a long way to go. Magazines on shooting, fishing, bike-riding, scuba diving and coin collecting seem to have more readers than we do. Our circulation, like theirs, is independently audited, for unlike some magazines we do not make inflated claims about the number of copies we sell. The truth of the matter is that we need to sell many more, for the production of a quality magazine like this is expensive. We have to have volume sales to maintain that quality — and we are not prepared to compromise on quality!

If each one of our subscribers could, this year, introduce one other — a friend, a relative, a neighbour — our future would be assured. An application form will be found in this issue; can we count on your support?

Ruth Waters' survey of our readers' preferences is now closed. The response has been most encouraging, and at the time of writing over 400 questionnaires have been returned; this is above the average for this type of survey. Ruth is now busy finalizing the coding of the replies, and we hope to publish a summary of the results in the next issue. Doubtless this will enable us still further to improve the content and presentation of our Journal.

TIM NORTH

Contributions are Welcome

Articles suitable for publication in this Journal are always welcome. In particular we look for articles on some of the less common garden plants, either individual species or genera, on interesting gardens (large or small, old or new, Australian or overseas), and garden restoration projects. A source list of nurseries which stock a particular plant, or group of plants, is always useful, as it is often frustrating for people to read about a certain plant and then not to be able to find it in any nursery. Articles may be anything up to 4,000 words, or may be as short as 600 words. Good quality colour transparencies, black and white prints or line drawings should be sent if possible. Preferably, not essentially, articles should be typed, with double spacing, on A4 paper. A short biographical note on the author is also useful for our "Profiles" page.

All articles submitted will be acknowledged, and all photographs and other material sent will be returned after use.

Deadlines are usually seven weeks before publication date.

PROFILES

Mary Grant

Mary Grant is married with a young son, and she lives in the small town of Guildford, in Central Victoria. She studied history at La Trobe University, and her interest in this subject and her love of plants and gardens combine happily in her part-time job at "Buda" historic house and garden at nearby Castlemaine.

One of her favourite occupations is roaming old cemeteries and abandoned gardens, reading grave stones and collecting cuttings of old roses and other flowering plants. She is currently engaged in compiling an oral history of local rural women, with particular emphasis on their roles in gardening and farming.

Dr Brian Morley

Brian Morley, Director of the Botanic Gardens of Adelaide since 1981, is a graduate of the University of Wales and the University of the West Indies. As author of "Wild Flowers of the World" (1970) and co-editor of "Flowering Plants of Australia" (1983), and author of more than fifty professional papers, he has specialised in the taxonomy of *Columnea* (Gesneriaceae) and *Corylopsis* (Hamamelidaceae). A Fellow of the Linnean Society of London since 1968, he was first President of the Australian Flora Foundation, and in 1983 was a Trevelyan Fellow with the University of Durham, U.K.

The Protection and Conservation of Historic Landscapes, Parks and Gardens

A Summer School on the above subject will be held at West Dean College, near Chichester, West Sussex, England, from 3rd to 10th July 1987 inclusive.

Lecture subjects will include: Kitchen Gardens and Glasshouses; Trees in Parks and Landscapes; The Planting of 18th Century Shrubberies; Garden Buildings and Follies, and The Formation of The Historic Landscape. Tutors will be Edward Fawcett, Jennie Hook, Gordon Ballard and Mavis Batey, and lecturers will include Susan Campbell, Ray Desmond, Peter Drewett, Penelope Hobhouse, David Jacques, Mark Laird, Norman Reuter, Paul Walshe and Tom Wright. Further information is available from the College, whose address is: West Dean, near Chichester, West Sussex PO18 0QZ, England.

Back Copies

Owing to an unprecedented demand for back copies over the past few months we regret that Vols 1, 2 and 3 are no longer available, and only nos 4 and 6 of Vol. 4. All issues of Vol 5 are still available.

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Death of an Old Gardener

From "Gone Afield" by Cecil Roberts, first published in 1936 by Hazell, Watson & Viney, London and Aylesbury

Death came for old Reuben
At the hour of four,
He did not ring the bell,
Nor tap on the door.
"Come with me, old man,
Come away", said He,
"You had almost slipped
From my memory."
Said old Reuben Pace -
"Since you are so late
It will not harm you
A while to wait.
The 'rrhinums want bedding,
The lupins want tying,
And the lawn must be mown -
It's no moment for dying!"
So Reuben went forth,
At the hour of eight,
To the potting shed -
But Death would not wait;
He took him suddenly,
Trowel in hand,
Ready to garden
In another land.

(Editor's note; we are indebted to Betty Hudson, of Lindfield, N.S.W. for sending us this piece).

Gardens of the Old Goldfields

by Mary Grant

The old goldfields of Central Victoria has an interesting history of gardens and gardening, as well as a more turbulent one of gold-seeking. Early settlers grew many sorts of flowers, fruits, vegetables and trees in their gardens and small-holdings, and this style of mixed gardening thrives in the area to-day.

The district was first settled by Europeans when William Campbell, James Macknight, John Hepburn and others took up sheep stations along the Loddon River and its tributaries. Hepburn took up Smeaton Hill in 1838, and Campbell and Macknight claimed Strathloddon and Boughyards stations in 1840. These last two covered the country on which the towns of Castlemaine, Yapeen and Guildford now stand.

Hepburn described the land along the Loddon as being fertile flats and reported that despite summer frosts, grapes were grown there. In 1851 the gold rush to the present day area of Castlemaine began, and in the same year Campbell complained that gold-seekers were digging up his garden at Strathloddon.

Once the gold rush had begun and townships began to be gazetted, the huge sheep and cattle stations were broken up. Old parish maps of Guildford, Tarilta, Vaughan Springs and Freyerstown show thousands of tiny holdings, each an acre or less in size. The great station owners were mainly Scots and English, but after the gold rush Guildford, Yandoit and Daylesford received an influx of immigrants from Northern Italy. Predictably these immigrants were keen and able gardeners and horticulturists.

One of them, Prospero Passalaqua, bought land in Shicer Gully, near Guildford, in 1855. He built a substantial stone house and barn, and terraced the hillsides with beautifully constructed dry-stone walls, many of which still stand. Grapes for wine making were planted on these terraces, and orchards of plum, apple, almond and pear were established higher up on the fertile volcanic soil slopes. Water came from springs and wells which tapped an aquifer flowing beneath the valley floor.

Prospero's second wife, Mary Anne Martinoja, lived on a small-holding a litle way south, in Cemetery Lane. Here her family planted figs, grapes, walnuts, pears and almonds, roses, iris, yucca and many other flowers.

Sadly, there is very little left of these gardens and orchards, but walking through paddocks now given over to grazing one may still come across stone ruins overgrown with briar roses and fennel, and an occasional fruit tree stands out on a lonely hillside. Prospero's grandson, Frank Passalaqua of Guildford, remembers when this area was largely given over to small, family-owned orchards of cherries, apples, green and yellow-gage plums, mulberries, apricots and pears, and groves of walnuts and almonds. Dredging and sluicing of the river flats in search of gold during the 1930's destroyed many of the orchards, which were never replanted. As well, local feeling is that the weather has become colder, perhaps due to the destruction of native tree cover. Obviously, larger and more economic plantings of fruit trees in the northern parts of the State contributed to the dying out of these small orchards.

However, the self-sufficient gardening tradition has not completely died out in the district, and a few miles east of Prospero Passalaqua's old home, a descendant of early gold-seekers has created a wonderful garden on a few acres in a sheltered river valley. The owner and her husband built a small timber cottage here nearly fifty years ago. Paths were paved with local slate and beds built up and outlined with quartz rocks. Tough perennials, and herbs such as lavender, rosemary, catnip and chamomile grow close to the house. A huge deodar tree shades a grotto made of old grind-stones, sea-shells and quartz boulders, and decorated with hundreds of pieces of old blue and white china-ware, some European but mostly Chinese, collected by the owner and her daughters during walks over the abandoned gold diggings. Terraced garden beds contain asparagus, parsley, tomato, lettuce, sweet corn, strawberries, raspberries, gooseberries, blueberries, and red and black currants.

A small orchard was begun in 1942, which contains healthy trees of nectarines, peaches, appples, persimmon, medlar, quince, cherries, pomegranate and feijoa. The owner stabilised the steeply sloping ground here by planting broad bands of hardy flowering bulbs, such as sparaxis and ixia, along the contours of the ground. In spring the orchard is one huge fragrant garden. It is surrounded by a hedge of roses, including Paul's Scarlet and Robert Kennedy, and some old unknown specimens grown from cuttings given to the owner's father by Alister Clark.

What is astonishing about this garden is that until four years ago it was watered solely by hand from the creek below; water was brought up in buckets suspended from shoulder yokes. Recently, however, the owner's son constructed a dam and water is now brought up to the garden by electric pump. Even so, the orchard is never watered, apart from an initial soaking at planting time. The owner does not use chemical fertilizers or pesticides, and it is apparent that over fifty years this garden has attained an equilibrium in which every living thing is balanced and healthy.

Back at Guildford, another keen gardener wanted to create a garden with the characteristics of the cottage garden, but one which would not look out of place around a new house. A paved terrace was built along the north-west facing front of the house, and a pergola built over this. Deciduous vines and wistaria cover this in summer, keeping the summer sun from the windows and providing a cool shaded spot for relaxing. A garden bed sloping down from the terrace is filled with sweet-smelling plants and herbs, like lavender, rosemary and thyme, tough old perennials like verbena and Maggie Mott violas, and the scented roses Fantin Latour, Konigen von Danemarck, and Souvenir de la Malmaison.

Prevailing winds from the south-west blow nearly all year here, and a windbreak of grevillea, hakea and lucerne trees have been planted around a small orchard of pears, peaches, cherries, plums and old-fashioned apples such as Reinette d'Orleans, Blenheim Orange Pippin, Royal Jubilee and Forfar Pippin. These trees, as well as strawberries and black and red currants, do very well despite frosts even in summer. The orchard is drip irrigated only during excessively dry periods.

On a grander scale than these rural gardens is that of Barrington House, in the old gold town of Castlemaine. Barrington stands only a short distance from Buda, the enchanting old home and garden created by noted colonial silversmith Ernest Leviny and his family last century (Buda was featured in this journal in 1984 in an article written by Peter Cuffley). Barrington was built in the 1850's, and lived in by Judge Leech and his family before being bought by my husband's great-great-aunt, Mrs Joseph Henry, in about 1903. It remained in the Henry family until 1975, when the last occupant, Miss Ethelwyn Henry, died. Over the years,



above:
BARRINGTON HOUSE—original timber barn brought from Mornington Peninsula nestles into the wild garden. Names of old roses are not known.

below:
BARRINGTON HOUSE—west-facing front of house.





the original garden, planted in the grand Victorian style of sweeping lawns, exotic palms and conifers and elaborate garden beds, had become very overgrown and dilapidated, and sub-division of the original five acres had destroyed the scale of the garden.

The present owners tackled the difficult task of re-creating a Victorian-era period garden with sensitivity and style. They were greatly inspired by Peter Cuffley's book "Creating Your Own Period Garden", and feel that without his sound and practical advice they would not have known where to start in the task of restoring the garden to its former glory.

Now an ancient wistaria climbs over a restored arbour with a conical roof and fancy finial; beds of old roses and agapanthus rescued from the wilderness are contained by arched borders constructed from World War I horse shoes; gravel and brick paths edged with box and lavender wind through grassy glades to the "wild garden" of gnarled old fruit trees; a secluded courtyard garden paved with local slate and old handmade bricks is sweet with the scent of roses and jasmine.

After two years work on this garden, the owners modestly claim that they have just started to clothe the bones of the old garden, and are hopeful that over the next few years the garden will come to look something as it did in the days of its prime.

Despite the difference in scale and design of these gardens, a common denominator is the need for plants tough enough to withstand the local climate of intense summer heat, strong winds, severe frosts which can strike even in summer, and the generally poor gravel and clay soils. Rainfall is low, and many gardeners do not have an ample water supply. We are fortunate in having several local nurseries which specialize in the propagation of hardy perennials suited to these conditions. Margaret and Clive Winmill's "Badger's Keep" nursery at nearby Chewton sells many rare and interesting perennials, as well as old roses, and many old varieties of fruit trees, particularly apples. Ian Huxley has recently opened "Hilltop Cottage" nursery and rose farm in Shicer Gully at Guildford, not far from the site of the first gardens to be made here, by Prospero and Mary Anne Passalaqua.

It is good to see the resurgence in interest in restoring old gardens, whether they be the small cottage garden, or grand Victorian design, and good also to realise that a long-lived tradition and love of gardening in this region is still flourishing.



above:
BARRINGTON HOUSE: roses, ivy and wistaria drape the reconstructed arbour.

right:
Pear tree and old stone barn on Prospero Passalaqua's old property in Shicer Gully.

(all photos: Mary Grant)

Acknowledgements
My grateful thanks to Marie and Doug Bode, Marjorie Horner, and Frank Passalaqua.

Some Gardens in Tuscany — Notes for Travellers

by George Seddon

Introduction

When you travel to Italy you will want to see the gardens. You can, of course, book on a guided garden tour before you leave Australia, but if you prefer to fit in a few gardens with other activities it becomes a little more complicated. The public gardens are easy enough, and every hotel in Rome has brochures for tours of the Villa d'Este and a few other major gardens, but many of the more interesting ones are private and therefore less accessible.

In Tuscany there is a useful organization known as the "Associazione Regionale Toscana Agriturist". Their address is Via del Proconsolo 10, Firenze, but your hotel can put you in touch. They are rather like the "farm holiday" organizations in Australia, and they can arrange for you to stay on a farm, tour the Chianti Classico vineyards, and so on. They also run some quite good garden tours. In Florence itself you can easily explore the public gardens such as the



LA PIETRA: gravel, hedges, statuary and cypress.





above left: LA PIETRA.
above right: PORTOFINO, A GARDEN LANDSCAPE SETTING.
below: LA PIETRA.



Boboli Gardens, heavily used especially by young people, and rather bedraggled but still full of interest. There is a very good and fairly new rose garden run by the City of Florence Parks Department, on the way up to San Miniato del Monte off the Via San Miniato. There is also an elaborate Iris Garden run by the Iris Society that is open for two weeks in May, reached from the east end of the Piazzale Michelangelo. The park along the Arno, the Cascine, is also open to the public, and the old botanical gardens of the Universita degli Studi, il Giardino dei Semplici, can be visited if you write for permission — but it is not as interesting as the old "Orto Botanico" in Padua, reputedly the oldest botanic garden in Europe, founded in 1545. I shall comment on some of the features of these gardens later, but will begin with a brief account of the best offered by Agriturist. I shall not attempt an elaborate analysis or a detailed history, but merely pick out some of the things that I found interesting.

Some themes

One of the most rewarding is the Villa La Pietra (not to be confused with La Villa della Petraia). This is said to be an eighteenth century garden and perhaps it is, but it is also a restoration in the late nineteenth century by an Englishman, Sir Harold Acton, who was the English Ambassador to Italy for a time. His son, Harold Acton the novelist, now owns the villa and lives there for much of the year (although for tax reasons it is set up as the La Pietra Corporation). What we see now, in the 1980's, is an English maintained and English restored garden, about a century old, representing a late Victorian perception of what an eighteenth century Florentine garden should look like.

The eighteenth century was fairly well documented, and it was restored with considerable care. Although La Pietra remains an eighteenth century villa (remodelled from an earlier fifteenth century one) the garden is not, and could not be, literally eighteenth century. The point is worth making to a Garden History Society. The feeling, the mood and the function all represent a flowering of that Romantic infatuation with the Mediterranean that is so characteristic of the North European imagination. The impulse is a Victorian romantic idealisation of the classical, rather than classicism itself; if it were a building it would be called Neo-Classical Revival, a term that could well be introduced to Garden History.

Nearly all the best gardens tell a similar story. I Tatti at Settignano was restored by Bernard Berenson, the art critic, who left it to Harvard University. Villa Ritter was restored by a German family, and the great Medici park and gardens at Sesto Fiorentino is now known as Villa Demidoff; it was taken over in the last century by a Russian princess. This is true not only of the great gardens, but also of much of the Tuscan landscape of cypresses and olive groves. Olives are not a commercially viable crop in Tuscany, and the olive groves are in considerable part maintained by wealthy foreigners who are in love with that landscape — or if by Italians, usually by Milanese industrialists, like the Frescobaldi family who make chemical fertilizers. They own Villa i Collazzi above the Valley of the Greve south-west of Florence. This is a setting of simple beauty, with a superb long drive of cypresses, broad grass terraces around the house, old stone balustrades, a few great trees, mostly chestnuts, and a site dropping away on three sides to an expansive view of that greatest garden of Italy, the Tuscan countryside.

But Villa i Collazzi is exceptional. Many gardens owned by Italians are indifferently maintained — they are careless about detail and perhaps always were. The better tended gardens are English, German or American owned (like La Pietra and I Tatti). Many of the Italian gardens, especially those around Florence, were coarsened in the last century. Florence was the first capital of Italy, in the 1870's, and during this period of intense nationalistic fervour it acquired the finest sculpture collection in the world (at the Bargello). It also got some works of great vulgarity, especially at the hands of the architect-landscape architect Guiseppe Poggi. The Piazzale Micelangelo on the south bank of the Arno is a mild example, remodelled for Vittorio Emanuele II, the King of Italy, with spectacular vulgarity. It is difficult to know how much of the garden was affected at the same time. It is now owned by the State, and has the rather sad air that all such currently functionless memorials to the past tend to wear.

These are my general points, which can be summed up by the warning that you can never be quite sure what you are looking at when looking at "historical" gardens. The gardens we see exist only in the present, and their historical meaning is complex and continuous.

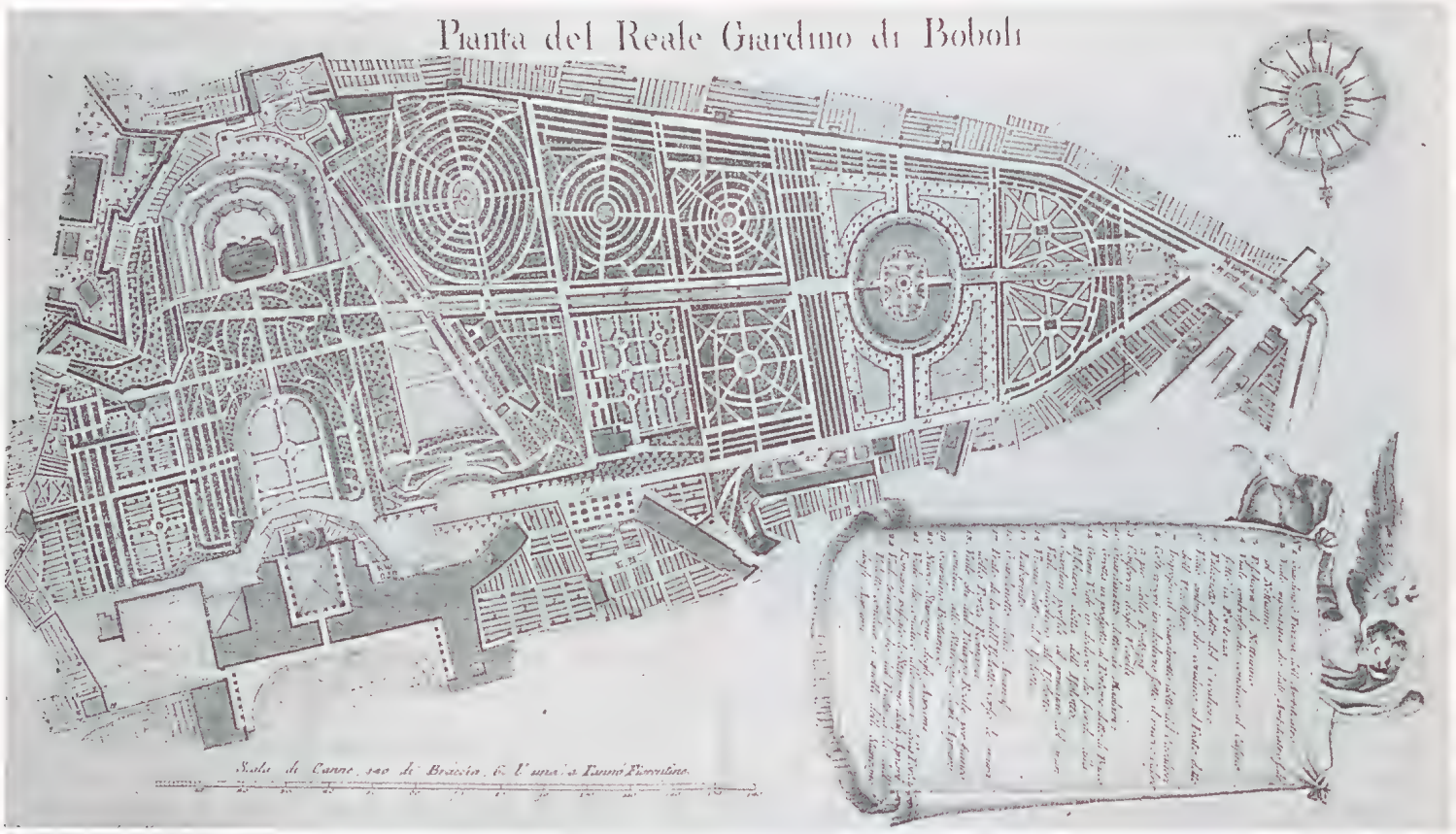
Some notes for the traveller

Do book the Agriturist tours, but check the contents. Some are better than others, and the one that takes you out to a Country Club Golf Course at Ugolini in the Chianti hills is a waste of time. Golf courses are rare in Italy, so they are proud of this, and it is hard for them to realise that few Australian garden lovers want to travel 20 kms to see a golf course.

La Pietra

Villa la Pietra is especially fine. The buses stop outside, so you begin with a walk down the drive through olives. This garden is better maintained than most, although far from immaculate. There are rather more flowers near the house than is usual in Italian gardens, and this probably reflects the taste of the English owners — not just that they are there, but that they seem almost allowed to exist freely in their own right rather than being merely a part of a formal geometry. The house and garden have a very fine view of Florence potentially, but in practice this view is deliberately withheld from most sites in the garden. It is a reward, framed. that can only be enjoyed as the climax of a walk through the garden, which indicates the way this and similar gardens were designed to be used, rather than merely looked at.

Note the Limonaia, with the lemons in tubs that have to be moved under cover during the winter. The box hedges are said to be of a height more typical of the French than the Italian style, which is one of rather low hedges.



The Boboli Gardens have undergone many transformations. In the sixteenth century (above) it was considerably more formal than it is today (below).



Villa i Tatti

This is at Ponte a Mensola, between Florence and Settignano, and was bought by Berenson in 1905. The garden was redesigned by an English architect-landscape architect, Cecil Pinsent, from 1908 to 1915. The villa itself goes back to 1020, but it has been continuously modified. This is a strong axial garden on a sloping site, framed by hedges on two sides. It can be visited with special permission by writing ahead to the Manager, but it is also included in one of the Agriturist tours.

Villa della Petraia

The "selvatico" or wilderness of holm oaks and cypresses is interesting but near impenetrable. The terrace and formal garden look down on the industrial wasteland that has consumed the western end of Florence. The interior is opulent in the worst taste; avoid the tour of the interior if you can escape the guide.

Villa di Castello

This is also owned by the State and is set in a large and pleasant park. The formal garden is large; its most interesting feature is the grotto, "the Grotto of the Animals" by Triboli da Bologna, which has some fine carving.

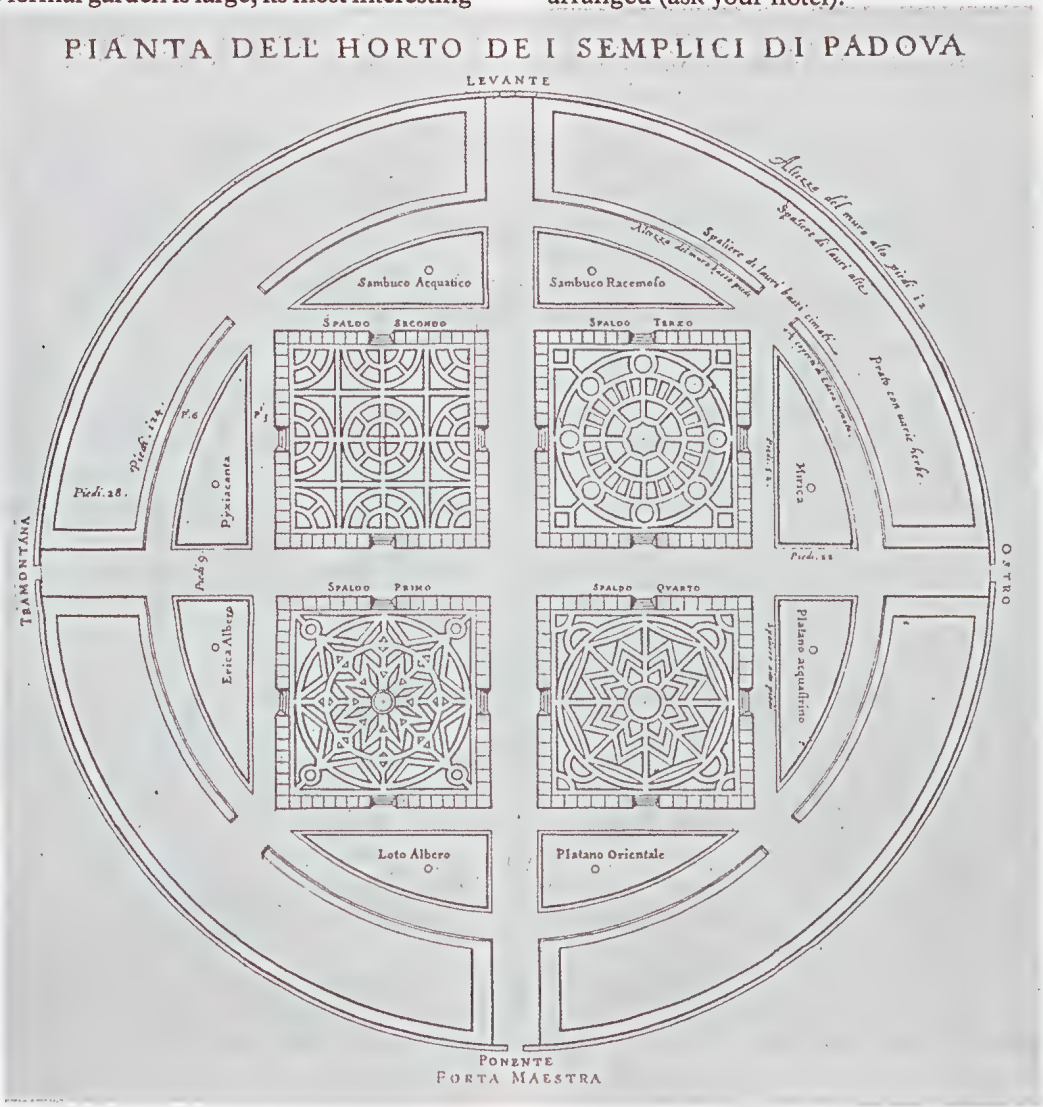
Villa i Collazzi

I have discussed this already; it is very simple, with only a relatively small flower garden, but it has a rare serene beauty with its terraces, old trees and superb views.

Villa Corsi a Sesto

This is owned by the Conti Guiccardini Corsi-Salviati, and is an exception to the rule that the best gardens are in foreign hands. It is a baroque garden from the seventeenth century and it has a vitality that seems to break through the inescapable formal geometry of the Italian garden. There is also an amazing "English" wild garden with a lake, all overgrown and near derelict, but even at its peak it must have been quite unlike anything in England.

These are the best offered by Agriturist in 1986. **Il Gamberaia** is another outstanding villa to the east of Florence, near Settignano, not on their list, but entry can be arranged (ask your hotel).



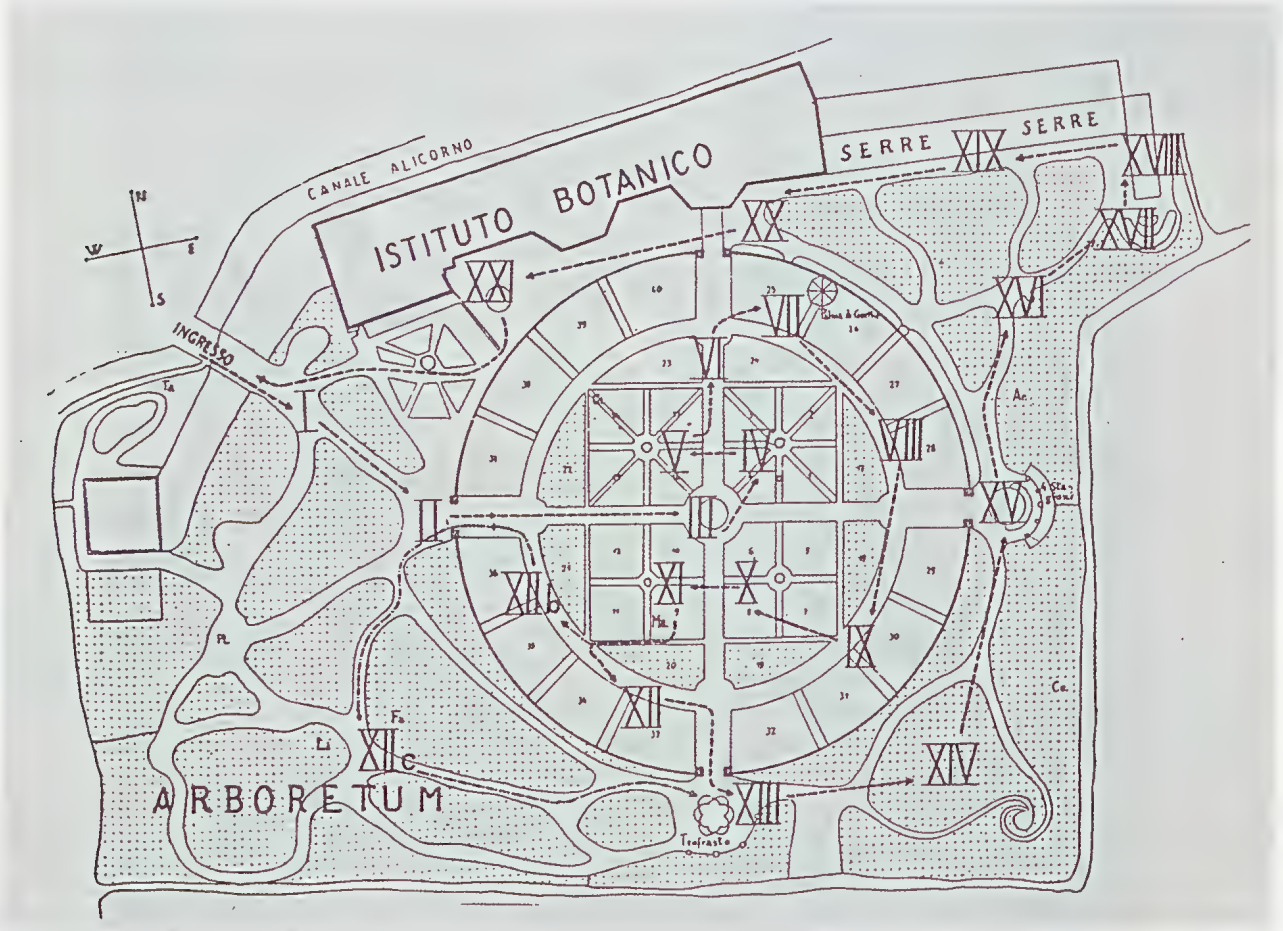
PLAN OF THE PADUA GARDENS, 1594

Public gardens

The best known are the Boboli Gardens, the gardens of the Pitti Palace, acquired by Eleonora of Toledo, the wife of Cosimo I de Medici. Everyone goes there, and the Belvedere above it, so the gardens show all the signs of over-use. The Vialone dei Cipressi, the long avenue of old cypresses, is the most impressive feature in my eyes. The gardens have many "gardens" within the garden; for example the anfiteatro, used for staging spectacles, and the Vasca dell'Isolotto with its fountains. The Fortezza di Belvedere is continuous with Boboli, and together with San Minaito, offers the best views of the city.

The Grotto di Buontalenti is historically important, but again a reminder that use has changed. Today footsore crowds press up against the iron barrier to peer into the dusty interior of a man-made cave in which there is little to see other than some figures carved from travertine, the limestone formed in caves from the redeposition of lime by dripping waters carrying it in solution. The figures therefore seem to spring from the stuff of the cave itself, only half emerged from it. But they are not likely to hold your attention for long (guarding your wallet or handbag throughout, as you must in such a press of people), and you may be hard put to see why this was regarded as a masterpiece. To do that you must imagine how it was used, on a warm night by a small group of aristocrats three hundred years ago or more, denied the blessings of television, who might repair to the grotto for conversation or music, and in any case certainly with musicians in attendance, good wine, silken cushions on which to take their ease, and a flickering candlelight in which the carved figures, advancing and retreating from the very rock, took on a life of their own.

L'Orto Botanico at Padua was originally known as L'horto dei semplici, the garden of the simples, "simples" being medicinal plants. The Physic Garden at Chelsea in London reflects this tradition. The garden is well worth visiting for its great age, and also for its charm. The oldest part of the garden lies within a circular wall, and is divided into quarters, each of which has a geometric pattern of small beds, but intended to display the individual plants rather than to create



PLAN OF THE PADUA GARDENS, 1984

a formal geometry. The old circular garden is surrounded with an arboretum, also of considerable age.

Final notes for travellers

If you like walking through the Tuscan countryside you can do it, even near Florence. Get a good local map, and then walk the laneways between Florence and Fiesole. Some of them are very overgrown, but if they are marked on the map they are public rights of way and you can usually get through. There are some good ones around the Torrente Affrico, and it is worth the effort just to get away from the cars and Vespas, to see the Duomo from afar, rising like the bud of a giant water lily, and if you come back in the evening, to be charmed by le lucciole, the fireflies and the olive groves.

If you like seeing garden plants in their native habitat, try the Alpi Marittime, where you will see pinks, saxifrages, sedums, liliums and a host of other familiar friends growing in exquisite profusion in these mountains of limestone. Leave the Via Aurelia or the new autostrada between San Remo and Imperia, at Taggia, and go north to the fascinating mountain village of Triora, and from thence to Mount Graj. The roads are adequate, although steep, and the walking is superb.

Finally, bring your films back with you — half of mine never came back from Kodak in Milan, and there was nothing I could do. If you are a woman, I am told that it is useful to have a few ripe colloquial phrases in Italian for dealing with unwelcome attentions. Again for the women; keep your handbag on the wall side, not the kerb side. And try to learn a little of the language. Italians respond very warmly to a little effort on our part. The most useful book on Tuscan gardens is in Italian, but fairly easy to read:

Chiostri, Ferdinando (1982); Parchi della Toscana (Sagep Editrice, Genova).

Profile of a Great Garden Writer

by Wendy Langton

In 1934 garden author Marion Cran was invited to join a panel of speakers at a meeting in London organized by the Green Cross Society to discuss ways and means of preventing the wholesale destruction of wildflowers. At one stage in the proceedings a tall slender woman sharing the platform in the name of Lady Rockley rose to address the Master of the Worshipful Company of Gardeners. As she did she referred to him as "my master" indicating that she was a Freeman of the celebrated company.

Whoever she was, Mrs Cran says she spoke with great sincerity, knowledge and elegance and had certainly travelled and knew gardens all over the world. "It was delightful to feel the wide range of her observations", she writes, "and see with her, as she spoke, those African and Australian wildflowers which perhaps more than any other boasted feature of the distant nations are remembered by the traveller, and beloved."

Later when Mrs Cran asked how she came to be made a Freeman of the Company of Gardeners Lady Rockley explained that it was because she had written a book entitled "A History of Gardening in England".

"But are you then Alicia Amherst?" asked a surprised Mrs Cran.

"My identity is quite lost now", came the laughing reply, "I lost it once when I married and became Cecil, and now that my husband has been made a peer, it is submerged in Rockley."

This was Marion Cran's introduction to the great but unassuming Alicia Amherst, author of one of the most scholarly books on gardening ever written, which to-day can sell for anything up to fifty English pounds. (At the time of writing I am hopeful of securing a facsimile edition which brings it within reach of my rather more modest means).

In the preface of a later book "Historic Gardens of England", which was published in 1938 under the name of Lady Rockley and which contains a summary of her first book, we are given some interesting insights into the writing of "A History of Gardening in England".

"I had the pleasure", she writes, "of doing the spade work for a history of gardening in England many years ago, before my marriage. At that time I unearthed MSS, previously unpublished, in the muniment rooms and libraries of cathedrals, colleges, and private collections, and tried to build around them a solid foundation of facts, which I hope later enquirers have found of use.

"The transcription of 14th and 15th century records had no terrors for me, as my father's library contained many old MSS. There I also had access to all the finest early herbals and works on gardening, as well as the whole of the "Botanical Magazine", and many volumes of the beautiful flora of the 19th century, and from my childhood I possessed a garden. Thus the steps which led to my receiving the Freedom of the Worshipful Company of Gardeners and of the City of London were made without effort, uninfluenced by the fact that gardening books were just beginning to multiply."

Later she goes on to share with her readers: "I shall never forget the thrill of astonishment when my book "A History of Gardening in England" was first published in 1895, and three weeks from the day of its appearance I received a letter from the publisher offering me terms for the second edition. That nearly all the 700 copies (at a guinea) had gone in that short time was an indication of the feeling that was abroad and how whole-hearted the interest in gardening had become. The century closed with the beginnings of a great revival in popular enthusiasm which has borne fruit to such a wonderful extent in the present generation."

Prior to her marriage Lady Rockley lived at Didlington in Norfolk where her mother had a particularly lovely garden and where, as she indicated in the preface to "Historic Gardens in England" she gardened herself as a child.

William Robinson visited her girlhood home and she

recalls rather modestly "his delight at seeing that the banks of the artificial lake were planted with moisture-loving flowers among the natural tall grasses instead of being shorn to the water's edge as was the usual custom. He much approved of the slopes under the Lime trees to the water, which were covered with Snowdrops, Aconites and Squills, but he was not above asking for cuttings of one of the old Geraniums which the gardener there had bedded out continually for fifty years. He was pleased with the groups of some of the older-type Roses, and presented Rosa carolina to add to the collection."

Describing her own home, Lytchett Heath in Dorset, she tells us that originally the site was devoid of trees but a collection of conifers and other unusual trees were planted by Lord Eustace Cecil when he purchased the estate in 1874. Originally Victorian in character the plan was later adapted to suit the Jacobean architecture if the house. "A wall had been built to support the terrace edged by a balustrade made of brick, moulded at Hatfield in the old moulds used to repair the balustrade there a hundred years ago. A wide border at the foot of the wall, and also the rough stone retaining wall of the now level lawn and Rose garden, are covered with tender and uncommon plants . . . To the west of the house there is a steep valley with Oak trees and a stream running through it, which has proved a perfect home for Rhododendrons, Azaleas, Bamboos and Fan Palms, which grow among the wild Ferns and Bluebells."

As the Hon Mrs Evelyn Cecil she published "Childrens' Gardens" and a unique and important history of "London Parks and Gardens".

"Childrens' Gardens" published in 1901 is a charmingly written volume dedicated to her own two children in which she recalls many of her own happy childhood discoveries in the garden. In fact she started tending her own garden at such an early age that she says she cannot ever recall not having one.

My husband bought my copy of "Childrens' Gardens" for forty cents at a charity book sale, bringing it home on the off-chance that I might be interested. Having seen it advertised in overseas catalogues for upwards of ten pounds I can only say that I was more than interested, I was ecstatic!

I have recently seen a copy of "London Parks and Gardens" on sale here in Adelaide and although I don't doubt that it is value for money at sixty dollars it is, alas, somewhat beyond my pocket.

In later years Lady Rockley became a dedicated conservationist, travelling widely and channeling her energies into the preservation of threatened wildflower species the world over. Her later books "Wild Flowers of the Great Dominions of the British Empire" and "Some Canadian Wild Flowers" reflect her increasing involvement in this area.

In fact Marion Cran tells us that the next time she met Lady Rockley was at the Chelsea Flower Show where she was busy painting *Ranunculus lyalli*, the gleaming white New Zealand buttercup, for inclusion in her next book.

A Patron of Orchids

by Felicity Baverstock

A wander through the nursery glasshouse at Sydney's Royal Botanic Gardens recently was a journey back in time for Mr G. Hermon Slade, the well-known orchid grower and patron of orchid studies.

Mr Slade, whose home in Vanuatu is surrounded by his world-famous orchid collection, called into the Gardens during a visit to Sydney to discuss plans for the new tropical glasshouse to be built near the existing Pyramid glasshouse. Mr Slade has donated $500,000 towards the new glasshouse, work on which is expected to start shortly.

In glasshouse 12, the temporary home of orchids from around the world destined for the new glasshouse, Mr Slades's eyes lit on the delicate pale pink flowers of *Dendrobium brachteosum*.

In 1921, at the age of 11, during a visit to the Gardens with his mother, Mr Slade looked through the glass walls of the nursery and a specimen of this beautiful New Guinea orchid claimed his attention.

The sight of that plant, still in flower several weeks later when he looked at it again, was the start of Mr Slade's lifetime fascination with orchids.

That love of orchids led him to undertake their collection, study, distribution and cultivation and to encourage others to do so. His support of scientific studies of orchids has benefitted botanical and horticultural institutions in Australia, the U.K. and U.S.A.

Orchids, their structures and habits, became the basis for Hermon Slade's attitudes and approach to life. He sums these up by quoting from Aristotle, who said that if there's one way better than another, it's the way of nature.

Hermon Slade describes orchids as the tough survivors of the plant kingdom.

"They came along late in the evolution of plants and they had to grab what space was left in which to grow", he says, "they have no resources and have to obtain food by creating symbiotic relationships with other plants."

A will to work, collaboration and co-operation are lessons Hermon Slade has learnt from his observations of the world of orchids and he attributes these qualities to success in his business life.

His donation to the Royal Botanic Gardens, Sydney, was triggered by the gratitude he feels to the institution in pointing the way to these values when he was young, and he fervenetly hopes young people will benefit in the same way when they visit the new glasshouse and its profusion of tropical plants.



Mr Slade, by profession an industrial chemist, bought his first orchid plant for ten shillings at Woolworths. It was *Coelogyne cristata*, a native of the Himalayas and popular with Sydney growers at that time.

Orchid enthusiasts in the 1920's had few botanical or horticultural publications to guide them in the care and cultivation of plants and amateur growers would gather at one another's homes at weekends to swap tips and cuttings. Young Hermon and other keen growers haunted the Warrawee home of Judge H.F. Markell to talk about and look at orchids. From these informal meetings the Orchid Society of New South Wales, with Judge Markell as President, was formed on 7th August 1934. Within 18 months the Society claimed more than 100 members and had produced the first issue of **Australian Orchid Review**. G. Hermon Slade was the first editor. This journal has been produced every quarter since. To-day the Society has more than 50 affiliated groups with N.S.W., with a combined membership of thousands.

The first issue of the journal contained articles by some of the greats of the orchid world, among them Judge Markell and the Reverend H.M.R. Rupp, whose contribution to the study of orchids can be compared with the work of the Royal Botanic Gardens' great Director, Joseph Maiden, on Australian native plants.

As a young man Rupp had met Baron von Mueller, the distinguished botanist and Director of Melbourne's Botanic Gardens from 1857 to 1873. Rupp was honorary curator of orchids at the Sydney Gardens for many years and presented his collection of 1,500 specimens to its Herbarium. In 1953, with the help of the Orchid Society of N.S.W., he published **Orchids of New South Wales** as the first contribution to the new Flora of the State.

That first issue of the Society's journal also included a message of goodwill from Sir Jeremiah Colman, Chairman of the Orchid Committee of the Royal Horticultural Society in Britain. During a visit to England a few years earlier Hermon Slade had been a guest of the English expert and collector at his estate, Gatton Park in Surrey. The two collectors, one the famous English specialist and the other the young Australian enthusiast, discussed their mutual passion for orchids over a meal of jugged hare at Gatton Park, which gave its name to several hybrids from the estate hothouses.

On his return to Australia Hermon carried with him a plant of *Dendrobium* "Gatton Sunray", developed by Sir Jeremiah from a specimen native to Asia, from India to Laos. This plant, the first of its kind in Australia, was the mainspring for supplies of the spectacular gold and brown orchid, a valued favourite with local growers.

Plant exchanges in these early days were far less complicated by the red tape and regulations which apply to-day, and the simple parcel post was usually the best means of sending specimens across the seas. To illustrate the hardiness of the plants in surviving months in cardboard boxes in ships' holds, Hermon Slade tells the story of the Cooktown Orchid sent to Kew.

"It was parcelled up and shipped to Kew from northern Queensland. Somehow it was forgotten and lay in its box for 12 months. Someone opened the box and there lay the orchid, displaying a magnificent spray of blooms".

Orchid growers around the world relied for new species on specimens gathered on expeditions in remote places and collecting agencies in far-off countries. The early editions of the journal of the Orchid Society of N.S.W. carried advertisements from as far afield as Siam, India, Africa and South America — romantic names in those days. Expeditions to these places last century had introduced orchids to Britain and Europe by the 1850's, and in 1893 the **Orchid Review**, "the only journal dealing exclusively with Orchid Lore", came into being.

As the fascinating world of Australian orchids was opened up to other countries requests for specimens grew apace. The late Trevor James, one of the foundation members of the Orchid Society of N.S.W., was drawn to the plants through his involvement in their traffic in and out of Australia. He worked as a Customs Officer with the parcel post; intrigued by the cardboard boxes from locations with strange exotic names he became a keen member of the group of orchid enthusiasts. Hermon Slade and John Bissett, who now lives in the Sydney suburb of Narrabeen, are the only remaining foundation members.

Hermon Slade has retraced the steps of many of the early expeditions, to the Himalayas, to Nepal and Kathmandu,

other parts of Asia as well as to South America and South Africa, and has seen in their natural habitats some of the plants he read about or had met in cultivation.

In 1954 he ventured into New Guinea to follow the travels of F.R.R. Schlechter, the German botanist whose forays in the late 1800's in search of rubber led to valuable contributions to ecological and horticultural knowledge. His voluminous work, **The Orchidaceae of German New Guinea**, published at the turn of the century, remains the definitive work on the subject. In 1982 a translation, instigated by Hermon Slade, was published by the Australian Orchid Foundation.

Papua New Guinea, the country with the richest species population in the world, drew Hermon Slade. Over several years he trekked the hazardous hinterland trails in the footsteps of Schlechter and after retiring from business life, made his home there. He established the Papua New Guinea Biological Foundation, a research institution funded through its successful planting operations. Hermon Slade is its Chairman of Trustees.

About 14 years ago he moved to live in Vanuatu, and there he spends most of this year with his fabulous orchid collection. He is constantly adding new plants and cultivating specimens collected in the islands, growing them on trees such as Frangipani and Erythrina, which make appropriate hosts.

In many ways Hermon Slade has alerted people to the wonders of orchids of this South Pacific region. Through his initiative a series of postage stamps celebrating the beauty of Vanuatu's orchids in delicate full colour illustrations makes its way around the world.

Planning the series resulted in the formal identification of a species widespread throughout the islands and, possibly because it is such a familiar part of the everyday surroundings of the locals it escaped the notice of the classification experts.

With tiny, elegant pale pink spidery flowers, it opens its blooms to the warmth of the early morning sun, and is officially recognized as *Dendrobium sladei*.

By the end of 1988 visitors to the Royal Botanic Gardens, Sydney, will be able to admire many of the plants donated from Hermon Slade's collection in the new tropical glasshouse he has helped to build.

The new building will be a curved domed glass building embracing the south-western corner of the Pyramid glasshouse, and linked to it by a covered terrace for interpretive displays. A waterfall and a stream will enhance the interior of the new glasshouse, which will be divided into two sections, one growing ferns of the world, the other for general exotic tropical species. The Pyramid will be used exclusively for tropical Australian species.

In making his donation to the Royal Botanic Gardens and Domain Trust for the new complex Mr Slade hopes that visitors, especially young people, will glean something of the wonder and awe of the plant kingdom he encountered as he peered through the nursery windows at the gardens more than 60 years ago.

Letters

Dear Tim North,

Mavis Batey has just brought me two copies of your extended article on my husband's garden (A.G.J. Vol 5/5, June/July 1986).

What a lovely Christmas present! I can't thank you enough for the way you catch the very essence of him — as though he were still around. In fact that was what Dr Jan Kuet felt, my husband's first student from Czechoslovakia, who called back this summer after very many years.

And the photographs have reproduced so beautifully, too.

Do come again one day,

Yours,

Audrey Blackman,

Wood Croft, Boars Hill, Oxon, England.

Dear Editor,

I am seeking the name(s) and address(es) of an Australian gardener(s) who would enjoy a regular correspondence with a grower here in Cornwall. I own and run a one-woman herb nursery near Falmouth, in Cornwall, growing a wide range of culinary, aromatic and medicinal herbs.

It would give me great pleasure to hear about the seasonal progress of a gardener and their garden from the other side of the world, and hopefully the feeling would be mutual. Should the writer have an interest and knowledge in growing herbs that would be sheer profit.

I look forward most keenly to hearing from any of your readers,

I remain, yours sincerely,

Elizabeth Dover,

Parkinson Herbs, Barras Moor Farm, Perran-ar-worthal, Truro, Cornwall, England.

Dear Sir,

While realising that debate in "letters" columns can become tedious, I believe it is worth presenting a brief defence of bamboos following their recent indictment in these pages.

Bamboos have a long history in Australian gardens and well deserve a place in those which emulate early colonial examples. A bamboo was among the first group of plants introduced into New South Wales, arriving with the First Fleet from the Cape of Good Hope along with a very distant relative, the Spanish Reed. Many people have difficulty in distinguishing between bamboos and reeds. As the bamboo family cannot tolerate waterlogged soils it is unlikely that they could choke a farm dam. Reeds, however, thrive in such conditions and unless kept under strict control they soon develop into tangled thickets. Bamboos are not guilty in this respect.

The bamboo is no latecomer to this continent. Three species are native to Australia, but these are unknown in horticulture outside the tropical latitudes, where they are seldom seen except in specialist collections. However there are probably upward of seventy imported species throughout Australia, testifying to the popularity of this plant group as garden subjects. Their narrow, gently arching culms provide the landscape with vertical design elements not found in other plant groups, and the wide range of leaf forms and colours can soften the Australian light. Beyond their ornamental value bamboos have practical uses as hedges, windbreaks, building material, pulp for paper production and, of course, some varieties are edible. There is a good case for extensive cultivation of selected species.

Some of the bamboos used in horticulture do tend to be aggressive and like many plants require disciplining by a gardener to look their best. It is carelessness, neglect and other human failings which have been responsible for the establishment in Australia of many plants-out-of-place or "weeds" as they are more often called. Plants cannot initiate take-overs unless the necessary conditions are supplied by humans. Careful selection of suitable species, thoughtful siting and proper management allow large numbers of Australians to enjoy bamboos, as they enjoy many other introduced plants.

Yours faithfully,
Peter Bindon,
East Freemantle, W.A. 6158.

Dear Mr North,

The Tradescants' Epitaph

The epitaph of the tomb of the Tradescants in the Churchyard of St Mary-at-Lambeth reads as follows:

Know, stranger, ere thou pass beneath this stone
Lye John Tradescant, grandsire, father, son,
The last dy'd in his spring, the other two
Liv'd till they had travell'd Orb and Nature through,
As by their choice Collections may appear,
Of what is rare, in land, in sea, in air,
Whilst they (as Homer's Iliad in a nut)
A world of wonders in one closet shut,
These famous Antiquarians that had been
Both Gardiners to the Rose and Lily Queen,
Transplanted now themselves, sleep here and when
Angels shall with their trumpets waken men,
And fire shall purge the world, these three shall rise
And change this garden then for Paradise.

The Tradescant Trust is now restoring the former Church of St Mary-at-Lambeth which it saved from demolition. When the restoration is complete the Museum of Garden History will be established there. The newly laid out 17th century garden may be seen in the churchyard surrounding the tomb of the Tradescants, plant hunters and gardeners to Charles I, and that of Admiral Bligh of the "Bounty".

Dear Mr North,

I must agree with Don Burke in the naming of that *Grevillea* depicted in my article (A.G.J. Vol 6/2, Dec 1986/ Jan 1987, page 76; Don Burke pointed out that the plant illustrated was *G. johnsonii*, not *G. longistyla*). If you have received a copy of John Hunt's new book "Creating an Australian Garden" you will see the difference in flowering habit of *G. longistyla* on p.14. Unfortunately I had forgotten that you had my slide and did not therefore anticipate its publication. As Don has said, the plant shown on my slide was accepted by the native plant trade as *G. longistyla* for many years, and the slide in question was taken some years ago and the title not corrected.

Actually I am pleased that both you and Don consider it worthwhile taking the trouble to point out errors, as there are already too many nurserymen, writers, editors, etc. who treat the gardening public with contempt and would not bother to correct mistakes. As an exxample at "Garden Week" some years ago I noticed plants of *Pimelea ferruginea* being offered as *P. rosea* by a well known nursery. On pointing out the error to the person concerned I was told that "rosea" was easier to spell and the "other rosea" was not in cultivation !

Another example of carelessness, apathy or ignorance which I deplore is the habit of some writers of referring to certain plants as "varieties" when they obviously do not qualify as such. The outstanding example of this is "Nelly Kelly" passionfruit which are nothing more than ordinary *P. edulis* seedlings grafted onto *P. caerulea* . I believe any difference in performance against other *P. edulis* plants is achieved through the characteristics of the rootstock and not by any scion selection, and that such plants are genetically no different to any other grafted or non-grafted plants of this species. As you may or may not be aware the growing and selling of plants under this name raised from seed of a "Nelly Kelly" plant resulted in a court case for breach of copyright during the late 1940's or early 1950's.

As you may be aware the genus *Grevillea* has recently been revised by Don McGillivray ('Australian Plants" Sept 1986) and the *G. obtusifolia* mentioned in the second last paragraph of my article now becomes *G. thelemanniana ssp obtusifolia.* In regard to *Oxylobium tricuspidatum* mentioned in the same article I believe this may now be classified as a species of *Gastrolobium* but SGAP literature throws no light on it.

In response to the suggestion of Lyn Meredith for the establishment of a service to locate and exchange or purchase plants, seeds and other propagating material, I would comment as follows:

1. The SGAP (Vic) Inc. (and possibly other regional branches) operates a seed bank for Australian natives for the use of members.

2. I have offered seeds and cuttings from my garden free of charge or in exchange from time to time, through newsletters and other media, with little or no response; however such material remains available to those interested.

3. While I am able to collect some seeds and would be prepared to mail small quantities, I have insufficient shelf space to store large amounts of the many kinds available, and as far as some species (e.g. Rutaceae and South African Proteaceae) are concerned, germination is often poor or seeds require special pre-sowing treatment.

4. The possibility of cross pollination between some species in a garden (e.g.*Grevillea*) precludes any guarantee that seeds will come true to name.

5. Cuttings or other vegetative material could be mailed in limited amounts in certain circumstances in cool weather.

6. A list of the various species and cultivars from which material may be available could be provided but would involve a substantial amount of work in compilation and, from past experience, this is considered to be not worth the effort.

7. Visitors are welcome by arrangment to inspect our garden and collect material, especially during late summer and autumn.

8. Desiderata. My own requirements are fairly modest and would be limited to seeds or cuttings of suitable native plants not readily available commercially, and propagating material of the less common bulbs and perennials suited to a cold climate.

Yours sincerely,
C.L. Wheller,
13 Metcalfe Drive, Romsey, Vic. 3134.

Lyn Meredith's article entitled "Desiderata: What Do We Want", in our December/January issue brought forth a number of letters. We publish a selection of these below.

Dear Mr North,

Desiderata, and How!

Hooray, someone has come up with an eminently practicable, romantic and possible idea, or should I say set of ideas?

I would like to add to Lyn Meredith's list of groups and societies which provide seed lists:

I have had since 1975 "Major Howell's International Seed Collection". The address is Major V.F. Howell, Firethorn, 6 Oxshott Way, Cobham, Surrey KT11 2RT, England. This includes some 6,000 items plus 500 species of cacti and succulents listed separately (that was the 1985 list; someone has borrowed my 1986 list and I cannot remember the number of items listed).

These seeds are supplied by amateurs and botanical gardens throughout the world, and the organizing is done by Major Howell and his wife for the love of it, I believe. Of course one pays in Sterling.

The waste of seed in my own gardens over the last seven years has been appalling. One year I burned a large garbage bag of stale seed done up in little bags, in desperation for space. Also I sent a large amount of various sorts to Phoenix Seeds in Tasmania, some herb societies and of course friends and individuals.

This year, this last month, before a disastrous hail storm laid waste the whole gardens here, I have saved fresh seed as follows: this I give as a small example, and of course each year some plants give better seed than others and in some years seed is not viable:

Nigella (Love in the Mist); blue and white flowered.

Papaver spp, not *somniferum*.

Cress; which I grow as a flower and let the seed do its damnest.

Isatis tinctoria (Woad).

Iberis sempervirens (Small Candytuft); pink, mauve, deep pink.

Aquilegia; pink and deep blue.

Lunaria; unusual reddish flowered plant.

Acer campestre (English Field Maple); from central western N.S.W.

Fraxinus pennsylvanicus; small amount.

Rosa rugosa "Scabrosa"; fantastic heps.

If such a set of ideas does come about I would like to assist in some way. The benefits would be enormous to everyone concerned.

Most sincerely Yours,
Emily Darley,
Avondale Farm, Dorrigo North, N.S.W. 2453.

Dear Tim,

Computer Data Bases

In the December/January issue of The Australian Garden Journal Lyn Meredith suggested a seed bank for the AGHS and a computer "Plant Finder" service, the latter to include plants in private gardens as well as plants listed in trade catalogues. This would prevent the enormous frustration all of us must have experienced at one time or another in trying to locate plants for purchase or exchange.

As Records Officer at the Melbourne Royal Botanic Gardens for over a decade, dealing with large computer-generated lists of plants, I think that Lyn's article raises a number of issues.

Anyone involved with computers must realise that one of their major attributes is the capacity to store and manipulate vast data bases. There is no doubt that in the future we will be using data bases for everything from shopping to medical advice, though the transition may be slow. Data bases already form the foundation of on-line computer information

packages such as Viatel (modelled on the English system known as Prestel). The home or business computer then links in through the telephone network with a central computer. Supplier and consumer can thus keep in close touch.

Public institutions such as libraries and museums, organizations with large holdings, are transferring files on to computer. The Herbaria of the various Australian States (also several museums and research institutes) have now almost all accepted a common computer software package for data storage and manipulation, and information should in the future be relatively easily exchanged should that be required. At Canberra the Bureau of Flora and Fauna is collating the various State plant lists into an Australia-wide census of all Australian native plants, and this should be published in a year or so as a species "check list". So can all this impinge on gardening and horticulture?

Flora Europaea is the standard botanical text for botanists of that region and runs to five volumes. Of special interest to gardeners is **The European Garden Flora** which is being produced in the same format. It lists and describes, with keys for identification, all the plants cultivated in Europe including of course Australian plants. So far two volumes have been produced. It has been written by professional botanists and is excellent for name standardisation and plant identification. A data base of the plants cultivated in Australia could form the basis of an **Australian Garden Flora**. This would be a massive undertaking but the spin-offs from such a list would be tremendous. Simply to know what is available would be a giant step forward, and many possibilities would flow from here, not least of which would be the much needed development of keys (true/false question alternatives leading to a single species) to assist in plant identification. It would quickly show the nurseryman those parts of the market that are not being commmercially explored.

At Melbourne Botanic Gardens we have various plant lists being developed apart from our gardens stock list. These include:

1. A list of plants available from wholesale nurseries in Victoria from 1980 to 1986 compiled from trade catalogues. This list contains over 15,000 plants and we will be entering it as a data base soon. It will act as an historic "state of play in the trade" for this period and should show clearly the fads and fashions of our times. Hopefully it will be published to act as a plant name standardising list, including alternative names (synonyms) and widely used incorrect names. The intention is certainly not to police the market but to help people with as accurate information as possible in the endless battle with plant names. Ideally this sort of list should be on-line between nurseries and consumers, but this may be a first step in this direction. Even at this stage we feel that, when published, no self-respecting plantsman, nurseryman, horticulturist or gardener should be without a copy!

2. A list of cultivars, old and new, grown or growing in Victoria. In setting up this list many of the factors considered above also apply, but a close rapport with the trade is needed to unravel much of the interesting history relating to Australian-raised cultivars especially. It is hoped that researching this information will form part of a special project in 1987.

3. A list of plants grown in the 19th century in Victoria, compiled from old nursery catalogues. This should eventually be of enormous assistance in interpreting historical style and fashion-related problems in historic gardens as well as exploring the rather ignored area of the plants actually grown. To date we have learned much about historic garden layouts, landscapes and designs but there has been relatively little analysis of the plants grown in them.

4. We hope that eventually there will be lists and studies compiled as part of the Ornamental Plant Collections initiative taken at these Gardens. You may remember that these collections are to be along the lines of the National Reference Collections established by the NCCPG (National Council for the Conservation of Plants and Gardens) in the United Kingdom.

I am aware of several abortive attempts to set up data bases of the commercial kind suggested. To be successful there are several necessary ingredients:

1. A professionally trained botanist or taxonomist should oversee plant lists and this probably means someone based at a botanic garden. Only here can the necessary scientific journals and literature be consulted to make any list botanically acceptable.

2. Someone would have to be employed to set up the system and there would have to be regular up-dating. This is not the sort of work load that could be done on a voluntary basis.

3. There would have to be a strong spirit of cooperation for the common good. Nurseries would have to be prepared to submit lists of their stock and this would mean a happy liaison between public and private organizations for the benefit of both. At Melbourne Botanic Gardens we have met with excellent cooperation with the nursery trade.

I hope that Lyn Meredith can take heart from some of this, but like most government bodies, although we have expertise, skills and equipment we are short on time, staff and capital to give such projects the impetus they need. This is particularly disappointing as such undertakings, if given the support they deserve, would be world pace-makers in the horticultural sphere.

Yours sincerely,
Roger Spencer,
Royal Botanic Gardens, Melbourne.

The Old Roses at Port Arthur

by Isabel Chapman

Port Arthur, the second penal colony established in Van Dieman's Land, was chosen for its strategic position. In the Tasman Peninsula, surrounded by water on three sides and with a narrow neck of land separating it from the mainland, it was an ideal position to hold convicted men. Fierce dogs could be chained across the neck to give warning of escape, and in 1830 it was decided to move the convicts from Macquarie Harbour to this new site.

It was founded by the then Governor, Sir George Arthur, who gave his name to the settlement. Dr John James Russell, Assistant Surgeon to the 63rd Regiment, was the first Commandant. On the 20th September 1830 he arrived at Port Arthur with fifteen soldiers and thirty four convicts. There was an excellent harbour, fresh water and timber in abundance.

Russell was succeeded by Captain Charles O'Hara Booth, and by 1833 there were 475 convicts at Port Arthur. O'Hara Booth was Commandant until 1844, and was mainly responsible for the construction of the town. Almost from the beginning Port Arthur had the benefit of a Church, resident clergy and a school. Many of these men associated with the administration of the penal settlement planted out gardens to remind them of home, and chief among the plants surviving to-day are the roses.

To-day at Port Arthur are to be found abandoned rose bushes, some of which have been there for as long as one hundred and fifty years. Great restoration works have been and are being undertaken, and this includes not only buildings like the Commandant's Cottage and the Doctor's residence, but also the gardens.

The Commandant's Cottage has been faithfully restored, with furnishings and decorations of the period, including a wooden frame grand piano, literally rescued from the rubbish dump! The Cottage (actually quite a substantial building) sits high above the harbour, and its gardens are being excavated by archaeological digs. The roses, however, have stood the test of time well and continue to flower. Chief among them are large bushes of *R. indica major*. Originating in China, this rose has been in cultivation for about 3,000 years; a pretty, delicate shell-pink, loose petalled, and with the typical faint China scent, it is extremely hardy and has been in use in Australia as a rootstock since the 1840's. Presumably, then, these are the remains of grafted roses which have since died off. The name *indica* derives from the fact that the first specimens of these roses transported from China were left to recover in India on the way back to England.

Also to be found at the Commandant's Cottage is a fine specimen of "Felicite et Perpetue" (1827), a *sempervirens* rambler with small double flowers, creamy-white in colour and with a tinge of pink in the buds. Growing nearby is a tall orange-red polyantha type rose, and covering a wall at the back is a *wichuriana*, very vigorous, with small ruffled geranium-pink double flowers.

Many of the buildings, the penitentiary, hospital, Church and others, are ruined beyond repair, the result of a fierce bush-fire which devastated the area in the 1880's, after the settlement had been abandoned as a jail. The anti-transportation lobby had been successful, and such was the feeling at the time that even the name of the settlement was changed to Carnarvon, a name it kept for over fifty years. A peaceful place now, with its warm-coloured ruins, bay and islands, a beautiful, picturesque spot, it was the scene of misery, brutality and degradation. The inhabitants of Carnarvon would have agreed with Bishop Heber, in the words of the hymn:

"Though every prospect pleases,
And only man is vile".

A conspiracy of silence was entered into on the subject of Port Arthur, and contemporary reference books (i.e. the Tasmanian Year Book and the Cyclopedia of Tasmania, 1900) speak of "Carnarvon" only in terms of social and tourist amenities. They wished to forget the misery and horror of the place and put it behind them, and the bush-fire had acted like a wet cloth, expunging a page of history too terrible to be remembered. The entry in the Cyclopedia of Tasmania shows a photograph of the ruined buildings at "Carnarvon" and there is not a word of explanation in the description of the town. "There is . . . a good hotel, and a public hall . . . Carnarvon is yearly becoming a greater resort for tourists, and in the summer steamers make frequent excursions from the capital, conveying hundreds of passengers . . .". This curious silence on the origins of Port Arthur was kept up until the 1920's, when the name "Port Arthur" was restored to the town.

At the dockyard and the Shipwright's house (1834) there are a number of large bushes of the ubiquitous *indica major*, and a number of straggly bushes of *R. canina*, the "Dog" rose, so called because the juice from the crushed leaves and stems of this rose was popularly supposed to cure the bite of





above:
LADY WATERLOW

opposite:
RED POLYANTHA WITH MARTELLO TOWER IN BACKGROUND

(all photos by Isabel Chapman)



ROSA INDICA MAJOR OUTSIDE THE COMMANDANT'S COTTAGE

a rabid dog. *R. canina* suckers very freely, and the seed is also scattered by birds, and many scattered bushes were to be found throughout the site. A very large bush of the Noisette rose, "Lamarque" (1830), grows, leaning up beside an old shed, with the Autumn Damask growing through it. "Lamarque" is a lovely rose, white with a yellowish tinge in the centre, and the bush was heavy with clusters of blooms, nodding in the sunshine. "Quatre Saisons", or the Autumn Damask, was struggling through, and competing very unevenly, with "Lamarque". A very old rose, it was used by the Romans and prized for its strong fragrance; the Emperor Nero used it lavishly. He held banquets where the guests reclined on cushions stuffed with rose petals and where rose-water ran in the fountains. On one occasion Nero had the beach at Baiae strewn with rose petals, at a cost equal to about $100,000. "Quatre Saisons Blanc Mousseaux", the white moss rose, is a sport of the Autumn Damask, and a small plant, growing neglected over one of the graves at Port Arthur, has been rescued by the National Parks and Wildlife gardeners, and several cuttings have now been struck and are now growing in their nursery, together with other plants saved from among the ruins. These will later be planted out among the restored gardens. The moss roses are among the most beautiful of all roses, and are very fragrant, with the typical rich Damask scent.

Another very old rose, *R. eglanteria*, or a close relation, is to be found growing near the Martello Tower. This rose has always been prized for its fragrant leaves, which when crushed smell sweetly of apples. The small, dainty single pink flower is followed by hips which are extremely fertile, and attractive to the birds, who must be responsible for scattering the seed.

Growing nearby, in the corner of a wall, is a struggling bush of "Kazanlik", the perfume rose, also known as "Tringintipetala". This rose, well known since ancient times, comes from Bulgaria, where it has been used for centuries in the manufacture of "Attar of Roses". The flowers are pink, and very fragrant.

More bushes of *indica major*, "Felicite et Perpetue", and *canina* were scattered freely about, and near the Model Prison were several large bushes of "Old Blush", growing up through the trees. This famous rose, one of the original four "stud Chinas", which revolutionised European rose breeding and are responsible for the Hybrid Tea and Floribunda roses of to-day, was introduced into Europe in 1789. European roses,



APPLE-SCENTED SWEET BRIAR, EGLANTERIA OR HYBRID



ROSA INDICA MAJOR AT THE DOCKYARD (1834)

with the exception of the Autumn Damask which had a second, lesser, flowering, were spring flowering only until that time. "Old Blush" is pink, and like other China roses, the colour deepens as the flowers age.

Nearby, leaning up against a stone wall, were three splendid specimens of Tea roses, "Lady Hillingdon", "Mrs Herbert Stevens" and "Lady Waterlow". These are obviously of a later planting, as all were released early this century. "Lady Waterlow" (1903) is a rich, warm soft pink with a tinge of apricot; it has the typical faint tea scent and is quite a strong climber. Interestingly, one of its parents is "La France" (1869), the first Hybrid Tea rose. "Mrs Herbert Stevens" (1910) is a lovely white rose, with the typical weak neck of this rose so it hangs its head in clusters of creamy-white. "Lady Hillingdon" (1910), a rich yellow-gold rose with reddish-brown stems, also hangs its head — a very attractive feature in these climbing roses, which seem to bend over very approachably towards those wanting to see them.



LAMARQUE AND THE AUTUMN DAMASK. SHIPWRIGHT'S HOUSE (1834)

Growing beside the old Post Office is a large bush of "Bloomfield Abundance" (1920), often confused with "Cecile Brunner". Like "Cecile Brunner" it has small, exquisite buttonhole flowers, soft pink in colour, but the bush is much taller; indeed it is one of the tallest of the China roses. It has very long sepals, which add to its attraction and which can still be seen even when the flower is fully opened.

Growing in a corner of the ruined Church is a very pretty, bright pink rose, typically China in shape, leaf and general appearance. It has a light scent, rather pleasing, and is the only specimen of its type to be found.

These, then, are the roses to be found at Port Arthur, the majority of them old European roses, known and used for centuries. They make a charming addition to the ruins, softening their harsh memories. Edward Fitzgerald, the translator of "The Rubaiyat of Omar Khayyam", wrote "Each morn a thousand Roses brings . . . but where leaves the Rose of Yesterday?" The Roses of Yesterday are to be found at Port Arthur, for those who seek them.

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Clivias

by Kevin Walters

Orange is the colour of exuberance and vitality and that enlivening splash of orange in the spring garden colourscape means that old favourite *Clivia miniata* is in bloom. *Clivia* belong to the Amaryllis family, and were introduced into Europe from South Africa in 1854. They were named in honour of a member of the famed Clive of India family, a Duchess of Northumberland in whose conservatory, so it is believed, *Clivia* first bloomed in England.

Resembling their counterparts in the Lily family, *Agapanthus*, *Clivia* do not form proper bulbs but build up layers of fleshy leaf bases which become bulb-like in time. Their strong fibrous roots are designed to double as storage organs, tiding the plants over the dry season and enforced period of rest in their native habitat. The flowers are borne in umbels in all *Clivia* species, of which three are widely known.



above right:
CLIVIA X "AUREA"

opposite right:
CLIVIA X "VALERIE MARTIN"

(photos: K. Walters)

C. gardenii has 10 to 14 flowers per umbel, reddish-orange or yellow, curved downwards.

C. nobilis has up to 40 to 60 flowers per umbel, drooping, reddish-yellow with green tips. This species should not be confused with the hybrid *C. x cyrtanthiflora*, which is a cross between *C. nobilis* and *C. miniata* and which provides welcome flowers during the winter, and sometimes in spring as well.

C. miniata has 12 to 20 flowers per umbel, erect, bright scarlet with a yellow throat.

As all *Clivia* forms, excluding *C. miniata*, have slender pendent blossoms there is some question about separate species being involved, or whether they are merely geographical variants.

C. miniata occurs in Natal in light woodland from near the coast to at least 1,000 metres, growing in a humus soil on top of freely draining subsoil. *Clivia* are rather tough plants, and culture is not difficult if one appreciates how they grow in the wild. A noted U.S. plantsman, Mr Les Hannibal, of Fair Oaks, California, who has had about fifty years experience with Amaryllids, and who has studied them in their native habitat, notes that *Clivia* may be found growing over moss covered rocky outcroppings, and in the case of *C. caulescens*, the least common species, plants often grow in trees, along with other epiphytes in the cloud-moistened areas. So good drainage is essential, and the plants enjoy crowding of the root system. A sick looking potted *Clivia* is probably suffering from the effects of bad drainage. They may resent disturbance and should be allowed to remain in the pot or tub for a number of years. Mr Hannibal suggests that the container be part filled with a good loam over adequate drainage material and the root tips be worked into the loam, then filled in under the root crown and around the roots with fine gravel sufficient to hold the stalk upright. He finds that normally a fine moss will form about the semi-exposed roots and he suspects that symbiotic soil bacteria are involved in growth. Earthworms must be kept out of the pots as they reduce the mix to a very fine condition, thus reducing or eliminating drainage. Seasonal variations in temperature are necessary for consistent flowering. In summer moderate warmth is preferred, in the 16 to 21 degree range. During winter the temperature should not rise above 14 degrees and is better kept nearer to 10 degrees. Much lower temperatures are tolerated if the plants are not kept wet.

Flowering plants have a high potassium requirement and *Clivia* are no exception. Although they like being root-bound and in a sense starved, they cannot be expected to flower year after year in a nutrient-deficient milieu, whether performing solo or gregariously clumped in the ground.

Clivia are rightly considered shade lovers, and are extremely useful as plants for large shady areas. A site exposed to the northern sun in winter is detrimental to the appearance of the plants as the sunlight from that angle will bleach the leaves and also the flowers when they appear. A clump in an open exposed position is a sorry sight; they are best positioned in a frost-free situation on the south side of a fence or building, or where they receive some sun during the early morning or late afternoon; or else under large trees where filtered sunlight will not burn the leaves. Growing them in pots in a fernery or similar position presents no problems, and leaving the pot in exactly the same favourable position all the time gives the best results.

True *C. miniata* must be rare in cultivation, as a bright scarlet flowered form is rarely, if ever, encountered. *Clivia* in the wild have no scent and yet on a warm spring day the perfume from *C. miniata* can be quite strong. So the *C. miniata* so common in the temperate parts of eastern Australia and so variable in flower shape and colour, varying from light to dark orange with narrow or broad petals, is likely to be a hybrid. It has been suggested that the scent is derived from genes from the Eucharis lily when *Clivia x Eucharis* crosses were attempted in Europe in the last century; experts in the U.S., however, think that such a cross is impossible. It is reported that in the wild strong plants of this species often flower three or four times a year; recurrent flowering, however, has not been noted in cultivated plants.

There are a few varieties of *C. miniata*, e.g. *C. miniata striata*, which has variegated leaves, and the much sought-after yellow flowered form, *var citrina*. The latter is variable, with both narrow and wide petals wich may be recurved or straight. The type *citrina* grown at Kirstenbosch in South Africa has narrow petals. Some clones may exhibit very little yellow in the throat and so the flowers appear white or cream rather than yellow. The yellow *Clivia* is self-sterile but crosses readily with *C. miniata*. The F1 hybrids of such a cross may yield a small percentage of yellow flowered plants, but when back-crossed with the parental yellow about 50% of the seedlings should be self-fertile, thus breaking the existing breeding barrier for further yellow flowered forms from seed.

In the commercial horticultural world of Europe *Clivia* hybrids are grown for the flowering pot plant and cut flower trades. Several strains have been developed, varying from large flowered forms of various shades of orange and red to dwarf early flowering forms eminently suited as pot plants. Growers are reluctant to grow for the seed trade as more money can be made from plant and flower sales.

Since the last century *Clivia* fanciers around the world have endeavoured to improve colour and shape in hybidizing programmes. One line of endeavour lies in the development of flower heads of good colour, spherical or hemi-spherical in shape, without any overcrowding of the individual evenly spaced florets, and held clear of the foliage on a sufficiently robust stem. Such types might form the basis of "exhibition" forms as distinct from "bedding" forms which may produce wonderful colour in the garden, but the flower heads do not bear close exmination.

I have been "puddling around" with *Clivia* hybridizing for about fifteen years, but did not achieve much in the way of character in the flower head until I started using a good form of the yellow *Clivia* with wide recurved petals and a spherical flower head as the seed parent, pollinated from quality orange flowered forms grown from imported seed.

C. x "Relly Williams" and *C.* x "Valerie Martin" are the results of such a cross. *C.* x "Daphne Loddington" is a chance seedling of unknown parentage, but is noteworthy for its large florets, with petals 45 mm wide, and a hemi-spherical head 23 cm across.

Most *Clivia* will set seed unaided and effecting a desired cross is a simple matter of transferring pollen from the pollen parent to the stigma of the other member of the cross. The sexual parts of the flowers are of easy access, at least in the *miniatas*. Unfortunately one must wait after pollination and fertilization for six to twelve months for the seed to ripen; this is heralded by the seed capsule changing colour from green to orange or red or cream, depending on the species or ancestry of the hybrid. The sparse flesh of the seed capsule or berry will then be soft and yielding to the touch. The large seeds are easy to clean, if squeezed from the berry and then allowed to dry for a few days. Germination is not a problem if one remembers an open mix is required. I get the best results from planting the seeds in spagnum moss, lightly covering them. Good drainage is provided by mattress fibre in the bottom third to half of the pot; this gives good aeration and so encourages strong root growth. It is advisable to use a fungicide in such a wet medium.

Mature *Clivia* berries thrown on to mulch under a shrub or tree will germinate and grow into mature plants there, thus replicating the conditions under which *Clivia* spread from seed in their native habitat. Another drawback to raising *Clivia* from seed is that one will have to wait five or six years for the first flower under ordinary conditions. The process can be speeded up, as in a heated planthouse.

As mentioned above, *Clivia* belong to the Amaryllis family, which includes some of the most decorative bulbous plants, such as *Amaryllis, Boophane, Brunsvigia, Crinum, Cyrtanthus, Eucharis, Haemanthus, Hippeastrum, Ismene, Lycoris, Narcissus, Nerine, Pancratium, Scadoxus, Sprekelia, Worsleya, Zephyranthes,*, the native *Calostemma* and *Eurycles*, and the bigenerics *x Brunsdonna* and *x Amarcrinum*.

Note

The American Plant Life Society is devoted to the diffusion of knowledge of bulbous plants and petaloid monocot families, and publishes a yearbook and quarterly newsletter. Currently membership costs $US12, payable to:

The Executive Director,
The American Plant Life Society,
PO Box 985, National City, CA 92050, USA

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More on Garden Furniture

The Summer House, of Townsville, Queensland, has now expanded its range of wrought iron furniture, especially in the regency style, and is now selling to specialist outlets in Brisbane, Sydney, Melbourne and Adelaide. The retail outlet of this firm has recently moved into an old building which it shares with another business, Colonial Restorations. Also stocked are cast iron furniture, English teak furniture, squatters chairs, Stephen Guildford terracotta, Haddonstone, terracotta by Pam White, and local pottery.

Garden Works is the name of a firm making Victorian-style and individual garden furniture. Victorian patterns are sand cast in cast iron and aluminium and painted with Heritage range colours. The range includes rose arbours, slat bench seats, garden lights, bird baths, gate posts and fence capitols and wind vanes. These can be seen at, and further information obtained from, Garden Works, Walls Lane, RMB 4198, Glenlyon, Vic. 3461 tel (053) 48.7581.

The Restoration Centre, at 276 Devonshire Lane, Surry Hills (an inner-Sydney suburb) is privately owned by Barry and Sue Stewart, who have been building up this business over the past two years. They specialise in period-style garden furniture, and their stock includes cast iron pieces, Australian brushbox slats, and exact replicas of early Victorian garden furniture. They also have tree seats and marble-top tables in various shapes and sizes.

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BOOK REVIEWS

Creating Small Gardens

by Roy Strong; published by Conran Octupus; recommended retail price $19.95

reviewed by Diana Pockley

After delighting us with "The Renaissance Garden in England" Roy Strong, the brilliant Director of the Victoria and Albert Museum, has written another addition to the garden bookshelf, "Creating Small Gardens", and creating is the operative word.

Many people here think that gardening books from overseas are a waste of time, but in the field of garden design they win hands down, and this is what this book is all about; giving the Australian gardener many imaginative ideas and real inspiration. After a consideration of the basic elements of garden design, Roy Strong shows us, with lovely photographs, the 24 small gardens he has selected for their very individual sense of style.

These vary from the traditional, nostalgic and romantic to the contemporary. Each one is different, not only as an expression of the taste of the particular owner, but as a response to such circumstances as architecture, site and use. Each garden has Roy Strong's comments and a coloured plan of the design and planting.

These gardens have a great potential for fresh ideas, either in part or in toto, when planning our gardens. Here, where it is not easy to see inspiring private gardens and so gain new ideas, we are very dependent on a book such as this to provide the stimulation we so badly need for our garden's design. As the book jacket says "this is a marvellous book of dreams to be savoured and lingered over, but it is also a practical book bursting with so many ideas that it will find a use again and again".

An Australian Herbal

by Penny Woodward; published by Hyland House Publishing Pty Ltd, 1986; recommended retail price $29.95

reviewed by Tim North

Tom Garnett, in his foreword to this book, says that he doesn't envy the task of anyone who sets out to write a better book on herbs. A better commendation could hardly be given, and furthermore it is well deserved. For this is a very practical, very sensible, very well produced book on growing herbs in Australia.

The author runs a herb nursery in Ballarat; her advice, she says with undue modesty, is based "partly on my own observations and also on those of other keen gardeners, both past and present". One is left with a strong conviction that her own observations are pretty shrewd.

What distinguishes this book from the general run of herb books, most of which are inclined to be "folksy", is that it is a down-to-earth guide on growing and using herbs — "herb" being used here in its widest context, so it includes plants like Jerusalem Sage, Evening Primrose, Love-in-the-mist, Foxgloves and Californian Poppies. It includes chapters on cultivation and planning, propagation, harvesting and storing, as well as herbs in the kitchen, herbs for dyeing, insect-repellent plants and companion planting. There is also a chapter on "Useful Australian Native Plants" which covers plants used in the past for verious purposes, or which show potential for usefulness in the future.

Penny Woodward is clearly one of the "organic brigade" of gardeners, but is careful not to be dogmatic; in fact the chapter headed "Organic Gardening" is brief, practical and quite uncontroversial.

The colour plates are excellent; there is a comprehensive A to Z of herbs and a number of useful charts. Herb Societies, herb nurseries and suppliers are listed, and there is a full plant index.

A useful addition to every gardener's bookshelf.

The Startling Jungle

by Stephen Lacey; published by Viking, 1986; recommended retail price $34.95

reviewed by Trevor Nottle

At first I thought the hurly-burly of Christmas at home must have been the reason for my difficulty in settling into this book, but when my restive attempts to read it continued while away at the seaside I began to wonder whether or not it might have had something to do with the book itself.

My conclusion is that this book is not one which you can read at one go; it is far too exuberant, positively ecstatic — in fact the author is potty about plants and conveys his enthusiasm with such force that most readers will be hard put to absorb more than a chapter at a time. I should have been alerted by the sub-title "Colour and Scent in the Romantic Garden", and been prepared to take it more slowly, savouring the detailed descriptions and mulling over the possibilities suggested by the author. As it was I was overwhelmed, and then put off.

I remain certain that underneath the exuberant superlatives which continually march across the pages there is much worth reading, but it must be taken piece-meal for fear of horticultural indigestion.

Particular use will be made of the various chapters during the planning stages of new pieces of gardening, for one of the really strong points of Mr Lacey's evocative writing (and gardening imagination) is his ability to present plants in colour and foliage groupings that are exciting and a challenge to copy or adapt. Obviously there will be many differences caused by the availability of plants and by the seasonal differences which occur between Australia and England. It is, however, refreshing to read that the author has experienced similar frustrations on his own shores, where climatic conditions vary sufficiently to prevent ideas seen in gardens such as Sissinghurst Castle being translated to his own patch in the wilds of Wales.

I particularly enjoyed his chapters entitled "Walks Down Cottage Garden Paths" and "Surprising Leaves", which I thought the most readable of all, and full of good ideas. The first chapter, "The Cloak of Harlequin" I found very heavy going; the language was just too much for my brain. Dealing with the arts-related science of colour theory is a pretty difficult task, one which was dealt with convincingly by Gertrude Jekyll a long

time ago, but a task which Stephen Lacey confuses with an excess of words. Restraint is not one of Mr Lacey's hallmarks.

This book will remain on my bookshelf, not far from those often re-read, and will I suspect grow on me as I become more accustomed to the enthusiastic style of the author. At the moment it all seems endlessly "gushy", but as we both agree about plantsmanship and the pleasures of gardening I am sure that I will look on this book as well worth having as I dip into it as the seasons pass.

Deerfield; an American Garden Through The Seasons

by Derek Fell; introduction by H. Thomas Hallowell jnr; published by Pidcock Press, Gardenville, PA; distributed by International Specialized Book Services, Portland, OR, USA.

reviwed by Tim North

What strikes one most about American gardens — the best of them that is — is their sheer size. The Antipodean mind still boggles at the thought of ordering 10,000 azaleas and "a bargain lot" of 3,500 English box. Making a half-size duplicate of the maze at Hampton Court with a mere 1,600 plants is more than most people would willingly undertake.

H. Thomas Hallowell jnr bought Deerfield, a 35-acre farm with a fieldstone house, in 1946, and proceeded to transform the fields around the house, which were choked with wild honeysuckle and poison ivy, into a garden. His interest in photography led him to an association with Derek Fell, an outstanding garden writer and photographer.

Together they worked on this book which is, essentially, a photographic record of this very lovely garden through the seasons. Its over-riding purpose, in Mr Hallowell's words, is "to share with others the beauty, tranquility and pleasure of a private paradise at the peak of its perfection, through all four seasons".

The text is minimal, the pictures memorable. Few if any gardens, anywhere in the world, have received such refined photographic treatment. Few if any gardeners will look at the photographs in this book without saying "Wouldn't I just love to see that garden!" I know I would. And if you buy this book you can; with it comes the right to apply for an invitation to visit Deerfield (a private garden and not otherwise open to the general public) at the height of the azalea season, in May.

The Vanishing Garden; a Conservation Guide to Garden Plants

by Christopher Brickell and Fay Sharman; published by John Murray, 1986; recommended retail price $52.50

reviewed by John Patrick

The sad loss of many of our garden plants has been brought home to us in recent years with the increased interest in old cultivars of ornamental plants. A recent research undertaken at the Melbourne Royal Botanic Gardens has identified the immense range of plants available to our nineteenth century forebears, and even early in the history of our nursery industry it was possible to obtain many different cultivars of popular plants.

Recently a committee has been formed at these Gardens to establish reference collections of some of the significant genera. More than this, material will be collected for identification and cultivation, so that a gene bank is developed to safeguard the future of remaining cultivars. It is to be hoped that this action will ensure that a diverse range of plant cultivars are carried into the twenty-first century.

The value of this process of cultivar collection cannot be stressed too greatly, for we are in danger of losing many plants. This fact was recognized in Great Britain several years ago with the establishment of the National Council for the Conservation of Plants and Gardens, which directed its attention to the plight of these rare plants. As a result National Collections of the major genera have been established and here sample specimens are cultivated and their performance is recorded.

Unfortunately the book under review gives very little information about this procedure, its basis and methodology, and to this extent I found the sub-title misleading. It really isn't a conservation guide at all, but an interesting account of unusual plants worthy of attention by gardeners. This does not mean that it isn't desirable and valuable, for it is extremely interesting. But I for one would have liked to have seen an account of the procedures involved with garden plant conservation.

An introductory chapter sets the scene for the book, identifying the reasons for plant conservation. Attention is not restricted to cultivars, for there are species themselves in danger of being lost, and this must clearly be avoided. *Gingko biloba* and *Franklinia alatamaha* are two species only retained by garden cultivation.

That some cultivars will inevitably be lost is accepted. For example it is quite impossible that all the rhododendron, camellia and azalea cultivars will be maintained in cultivation when there are so many of them available, and some are of limited interest and value. The problem is highlighted in the text by reference to *Dianthus* "where breeders have been at work for over four hundred years" and "more than 28,000 fancy names have been given to varieties of pink, carnation and sweet william". Conservation of this diversity of cultivars is clearly out of the question.

Several factors have come into play in the changing fortunes of garden plants. Fashion is perhaps the most significant, or has been in the past when modifications of taste and attitude have led to the wholesale ignoring of what was a popular genus in an earlier decade. Some plants are more tolerant of being ignored than others. Roses, for example, are tough and tolerate mistreatment; old rose cultivars have been collected extensively for cultivation in our gardens. Less tolerant plants are now lost.

An equal problem lies with the nursery industry. It is no longer economic to hold vast stocks of plants which sell in small numbers, or to grow those cultivars slow to achieve a marketable size, for example the Golden Oak (*Quercus robur* "Concordia"). Even the noted nursery, Hillier's, famed for their range of trees and shrubs, has greatly reduced this range, concentrating their efforts on more viable lines. Small nurseries, maintaining a diverse and interesting stock, should be encouraged

where possible if we are to maintain the broadest selection of plants for our gardens.

Having discussed the reasons for conservation and having convinced readers of its value, the authors then go on to discuss eighty genera of plants, identifying particularly desirable species or cultivars, now rare in cultivation. Undoubtedly many fine plants are missing from our gardens because too few gardeners know of them, so this educational process is invaluable. However, I do feel that among the selected genera in this book are those most popular and fashionable at the present time, and these are most likely to be protected to-day.

I would also have liked to have seen information on the collecting of unusual cultivars, information gathering, storage and retrieval, indeed the whole process of garden plant conservation. While I enjoyed this book, and recognise its value, and am now aware of many plants of good pedigree to seek for my own garden, I doubt whether my bookshelves would be much poorer without it. I would choose to spend my $52 elsewhere, especially when the standard of the colour plates is, in many cases, rather poor.

Pests, Diseases and Ailments of Australian Plants

by David Jones and Rodger Elliot; published by Lothian Publishing Co; recommended retail price $24.99. reviewed by Pamela Polglase

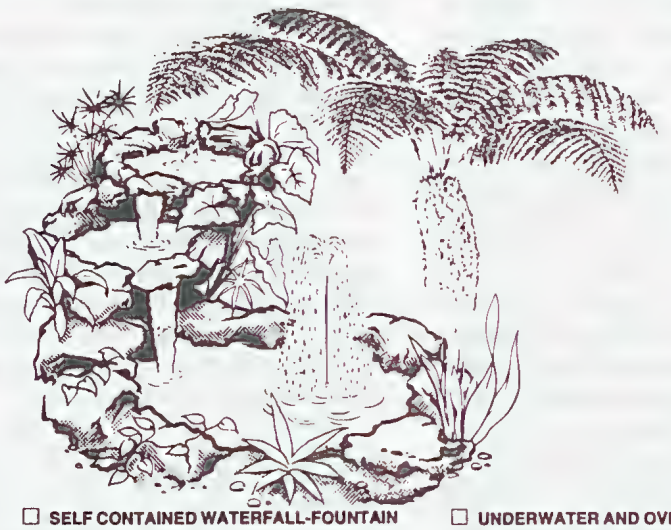
This book is dedicated "to those people who are against the indiscriminate use of pesticides in our environment". Its more than 300 pages are packed with well researched information and are generously illustrated with line drawings to help in the identifcation of myriads of insects and other pests. Colour photos of pests and the effect they have on plants are used where they are more appropriate.

It is a complex subject and the authors have approached it thoroughly and from various angles. There are good descriptions of insects, telling which climate they inhabit, which plants you may find them on and how they feed. Such detail means that even a beginner will have a good chance of making an accurate identification. Sometimes chemical controls are recommended but the emphasis is always on natural controls, and frequently the suggestion is to leave the pest alone, because insect predators are usually effective.

My first reaction to this book was that it was too expensive with its soft cover, but I was wrong. However, it is not for those with only a superficial interest in plant problems, but rather is it an invaluable textbook for dedicated gardeners, horticulture students and professional and amateur growers of Australian plants.

Most of the book is about insect pests, but native plant diseases and their control, as well as nutrient disorders and other ailments are also dealt with. Among supplementary information is a list of frequently grown Australian plants with their major pests and diseases, which the authors suggest could be a good place to start tracing the pest, and among the appendices is a list of common and trade names of fungicides and insecticides.

The authors will already be well known to many for various books and contributions to magazines, and some discerning gardeners will wonder how they ever managed without this invaluable reference on a handy shelf.



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GARDEN CUTTINGS

An International Garden Exposition

An International Garden Exposition, approved by the Bureau of International Expositions, will be held in Osaka, Japan, from 1st April to 30th September 1990.

International Horticultural Conference

The XXIIIrd International Horticultural Conference will be held in Florence, Italy, from 22nd August to 1st September 1990.

International Rhododendron Conference

An International Rhododendron Conference is to be held at the University of Wollongong, New South Wales, under the auspices of the International Rhododendron Union, from 1st to 5th October 1988.

The Conference will be sponsored by the Austalian Rhododendron Society as part of the Bicentenial celebrations. Wollongong City Council and Botanic Gardens, the Royal Botanic Gardens Sydney, and the University of Sydney are supporting the Conference, and the Illawarra Branch of the Australian Rhododendron Society will be the host organization.

The major topics of the Conference will focus on the azalea and vireya sections of the genus *Rhododendron*. The programme will include aspects of distribution, cultivation, plant exploration, research and classification. Complementing the Conference session time table will be visits to local gardens of merit and places of interest in the surrounding countryside and the last two days will be devoted to visiting significant gardens further afield.

Further information will be published at a later date, but any immediate enquiries may be addressed to the Conference Organizer, PO Box 1988, Wollongong East, NSW 2500.

Pesticide potency

Various oils, in fact any vegetable oil, have been found to enhance the effectiveness of rotenone and pyrethrum. The current recommendation is to add one teaspoon of oil plus half-a-teaspoon of dishwashing detergent, in one pint of water, to the rotenone or pyrethrum dust.

Ground cover roses

Rosa wichuriana has long been popular as a weed smothering ground-cover plant. A variety of this rose, *R. wichuriana poteriifolia*, was discovered in southern Japan by Dr John L. Creech in 1956, and is said to make an even denser and more prostrate ground-cover than the type. The U.S. National Arboretum, which has been growing this rose, reports that it has few insect and disease problems, does best in sandy soils and is very drought-resistant.

A floral emblem for U.S.A.

After much deliberation and debate the rose has been chosen as the national floral emblem of U.S.A., and a resolution to this effect has been passed by both Houses of Congress. According to this resolution the rose stands for "love, peace, friendship, courage, loyalty and devotion". These qualities apparently overshadowed other contenders, like the marigold, daylily, goldenrod and yucca. The main argument against the rose was the fact that it is not indigenous to the United States, but as Charles A. Huckins, Executive Director of the American Horticultural Society, stated "after all, not everyone who claims to be an American is a native, and this has been true from our earliest history right up to to-day".

Solar composting

A new method of composting, using solar heat to force air through the compost materials, has been developed at the University of Bridgeport in Connecticut. The solar collector is a black 55-gallon drum laid on its side; this drum is connected by 1-inch tubing to a box which has numerous perforated tubes rising from it to a height of about 18 inches. This box is placed on a sheet of plastic, the compost heap is built over the box and tubes and plastic sheeting is laid over the top of the completed heap. As air in the drum is heated by the sun it flows into the box and is distributed through the heap by the perforated tubes and then vented through holes made in the drums upper surface. A steady circulation of air is thus maintained in the heap.

A Botanical History Symposium

A Botanical History Symposium is to be held from 25th to 27th May 1988 at Ormond College, University of Melbourne, organized by the Australian Systematic Botany Society. As well as drawing together people with an interest in the history of Australian botany, this Symposium will also be of interest to historians and other biologists, who are invited to attend. Probable topics include "Botanists and collectors; when and where did they collect?" and "Where are their collections housed?"; the establishment and holdings of herbaria, the history of botanical publications and sources of historical information; the introduction of plants overseas and their subsequent description, and the influence of botanical art on systematic botany. The convenor will be Dr Phillip S. Short, and all enquiries should be addressed to the secretariat, Ms Buzz Mccarthy, Bloomsbury Conference Services, 319 Lennox Street, Richmond, Vic. 3121.

The value of blue

Over 100 years researchers have found that blue glass enhances plant growth. In 1876 J. Pleasantson published a book called "The Influence of the Blue Ray of the Sunlight in Developing Animal and Vegetable Life". More recently studies at Stanford University in California have showed that blue light stimulates opening of the stomata on the leaves of plants, resulting in more carbon dioxide entering the leaves, thus increasing photosynthesis.

Aiding root formation

A bacterium, *Agrobacterium rhizogenes*, appears to promote root formation on dicotyledons far better than any known hormone. Dr Gary A. Strobel, of Montana State University, states that root proliferation is caused by a plasmid molecule in the cytoplasm of the bacterial cell. This plasmid produces a recombinant DNA (a combination of the plasmid with the plant's DNA) which results in the growth of hundreds of root hairs on each new root. This plasmid is capable of being genetically engineered to enhance its effects.

Sterilizing seed raising mixes

Norman C. Deno, writing in the Bulletin of the American Rock Garden Society, says that sterilizing the surface of the mix just before sowing greatly aids germination and subsequent growth. Just before sowing the seeds, he pours about 1 cm of boiling water over the surface of each pot in two equal portions. The pots cool for ten minutes before the seed is sown, and are then placed in polyethylene bags in groups of four. Mr Deno claims that surface sterilization works better than total sterilization of the medium, probably because it causes a selective killing of organisms, destroying pathogenic fungi but leaving sufficient beneficial fungi to re-populate the medium.

Planting a living legacy

The Commission on the Bicentennial of the United States Constitution has developed a project entitled "Plant a Living Legacy" in which citizens all over the U.S. will be encouraged to plant a new garden, restore an existing garden or park, or plant trees and flowers along public streets and roadways, or identify and preserve natural areas, in an effort to commemorate the signing of the U.S. Constitution.

Micropropagation Workshop

A further workshop on micropropagation will be run by Dr Ronald de Fossard at the Micropropagation Laboratory, Tamborine Mountain Plants, Eagle Heights, Queensland 4271, from 27th April to 1st May 1987. An experimental "split-workshop" spread over five consecutive Sundays will commence on 3rd May. These workshops give participants essential hands-on experience with the techniques involved, and is an opportunity to evaluate the commercial realities of micropropagation with a scientist with many years of experience both at universities and at research institutes as well as in commercial laboratories. A summary of the workshop programme and a copy of Dr de Fossard's brochure "Plant Tissue Culture Cloning" can be obtained by sending a stamped addressed envelope to The Micropropagation Laboratory, Tamborine Mountain Plants, Long Road, Eagle Heights, 4271.

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Campanula trachelium
Found in the wild on clay soils in Europe and growing wild in woods and hedgerows is this charming plant with its blue-purple bell-shaped flowers in late summer and autumn. Ht. 2-3 ft.

Campanula latifolia
A good clump-forming plant with rounded basal leaves. These decrease up the stem which is topped with many tubular flowers of fine quality and size. Seed grown plants so colours vary. Ht. 4 ft.

Campanula barbata
The bearded bellflower comes from mountain pastures of Northern Europe and has clusters of delicate, drooping, pale milky blue bell-shaped flowers bearded on the inside with long white hairs. Ht. 6-12 in.

Campanula carpatica
An invaluable dwarf, compact plant with a succession of blue, cup-shaped flowers 1 inch across during summer. Ht. 10 in.

Campanula carpatica alba
The white form of above.

Campanula sarmatica
This is a rare Campanula with nodding violet flowers on stems to 2 feet. Has proved hardy in Sydney.

Campanula cochlearifolia
The Fairy's Thimble is a lovely rock garden plant with blue, bell-shaped, drooping flowers in summer. Not suitable for Sydney but Mountain customers ok. Ht. 4-6 ins.

Campanula garganica
A beautiful dwarf, tufted perennial with clusters of blue flowers with white centres produced during summer. Ht. 4 in.

Campanula glomerata
This is a very easy-to-grow plant with its closely packed clusters of bright purple-blue funnel-shaped flowers during spring and summer. Ht. to 2 ft.

Campanula persicifolia
The good old faithful. We have the species plus "Telham Beauty", "Alba" and a new U.K. cultivar "White Queen". Ht. 2-3 ft.

Campanula punctata "Alba"
A very showy clump-forming perennial with large white drooping bells spotted on the inside. Spring flowering. Ht. 2 ft.

Campanula poscharskyana
A vigorous, tufted plant bearing powder-blue funnel-shaped flowers during summer. We also have the white form. Ht. 6 in.

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Treasurer: Mr K. Digby,
Shorebrace, Stokes Point, N.S.W. 2107
All correspondence to be addressed to the Secretary.

Executive Committee

For the first time the Executive Committee, in February last, held its meeting by telephone "hook-up". Eight members of the Committee, in five separate centres, conducted a one hour-long discussion by telephone at a fraction of the cost involved in travelling to one centre. In future, each alternate meeting of the Committee will be conducted in this manner.

Bicentennial Projects

The travelling exhibition of Australian Garden History, referred to in the Chairman's Annual Report last year (see the last issue of this journal) has been deferred to 1990, in order to allow for more time to seek commercial sponsorship.

It is proposed to issue, during 1988, a special supplement to the journal, to be distributed free to all members of the Society and at a small additional charge to others, and consisting of five to six major articles relevant to garden history and the Bicentenary. Any suggestions or offers of assistance in this project will be welcome.

Subscriptions, 1987-88

The ordinary rate of subscription will remain unchanged, at $20.00, for 1987-88, but the family and corporate rates will each be increased by $5.00, to $30.00 and $35.00 respectively.

Those interested in becoming members of the Society are reminded that, by joining anytime between 1st April and 30th June, they can enjoy full benefits of membership, including this journal, from the date of joining until 30th June 1988, for no more than the normal annual subscription.

Student Competition

A further prize of $500 will be awarded next year for a survey and report on an historic garden or park. This competition will be open to those engaged on post-graduate studies as well as to those studying for a degree, at any recognized tertiary educational institution.

Entry forms will be available at University or College departments offering courses in landscape architecture, architecture, history or horticulture, and also from the Conference Convenor, Mrs Oline Richards, 11a Ryrie Avenue, Como, W.A. 6152, by the end of April. These should be returned to Mrs Richards not later than 31st August 1987.

To facilitate the administration and judging of this competition, a panel of three judges will be convened in Western Australia.

Annual Conference, Southern Highlands of N.S.W., 13th to 16th November 1987

The Conference programme, still to be finalised, will include visits to the new Botanic Garden at Mount Annan, to Camden Park, Retford Park and Milton Park, Oldbury Farm (the house is the oldest surviving residence in the Highlands, built in 1828), Hillview (the summer residence of the Governor of N.S.W. from 1882 to 1958) and Throsby Park (Dr Charles Throsby was one of the first pioneers to explore and survey the region). The keynote speaker (on Saturday evening) will be Dr Peter Valder.

The full programme, together with registration details, will be included with the June/July issue of the Journal. As numbers will have to be strictly limited early registration is advisable; registrations will **only** be accepted on the approved registration form.

State News

Canberra/ Monaro/ Riverina

Members visited Durham Hall at Braidwood on Saturday 7th March, to provide measured drawings and plant lists of the garden. This was a valuable training exercise and will provide important information to reinforce Durham Hall's listing in the Society's Register of Significant Gardens.

Victoria

On Saturday 28th February members visited Coombe Cottage at Coldstream, now owned by Lady Vestey and famous as the home of her grandmother, Dame Nellie Melba. This visit was preceded by a talk, at VCAH Burnley, by John Patrick on "Fences and Hedges".

On Sunday 22nd March a visit was made to the new Herb Garden at the Royal Botanic Gardens; Dr Roger Spencer spoke on the planning and planting of the garden, and Mrs Sue Thompson on growing herbs.

On Saturday 11th April a second visit will be made to Wombat Park, at Daylesford, and on Saturday and Sunday, 2nd and 3rd May, there will be a week-end visit to "The Heights" at Geelong, Geelong and Colac Botanic Gardens, and to two gardens near Birregurra, "Mooleric" and "Turkeith", both designed by William Guilfoyle. Historian and writer Paul Fox will speak at "The Heights", and John Hawker, Keeper of the Historic Tree Register, will conduct members round the two municipal gardens.

The Branch AGM will be held on Tuesday 16th June, and the speaker on this occasion will be Professor George Seddon.

Tasmania

A major fund-raising effort, to raise funds to subsidize the production costs of the branch newsletter, will be held in early November this year. This will take the form of a "Gala Garden Fete", at Valleyfield, Campbell Town (home of Mr and Mrs Hugh Skerritt). It is intended that there will be a number of stalls selling potted plants, seedlings, cuttings, bulbs, garden supplies, produce and craft items. The purpose of announcing this function so far ahead is to ask members to support it by potting, dividing, collecting, etc. now — especially plants that are not generally available from nurseries.

A Herb Day was held at Beulah, Perth (home of Mr and Mrs J. Bushby) on Sunday 22nd February, during which Kim Fletcher, well known for her radio talks and courses on herb growing, gave a talk.

On 22nd March visits were made to several gardens in the Derwent valley, an area not previously visited by the Society.

Functions planned for May and June include a soup and sandwich luncheon at Mona Valë, and a book review and luncheon at Margie Stackhouse's home in New Town.

Southern N.S.W.

A film night for local members and their friends was held at Oxley College, Burradoo, on the evening of Saturday 28th March. Slides of gardens visited by the Society at various times over the past few years were shown, and speakers included Mr Richard Ratcliffe, Mr Michael Bligh and Mr Tim North.

Members are invited to Orange for the week-end of 11th and 12th April, during which visits will be paid to a number of gardens in the district, including the new Orange Botanic Gardens (featured in this journal, Feb/March 1987). There will be a dinner at Orange Agricultural College on the Saturday evening, and the guest speaker will be Professor Carrick Chambers, Director of the Royal Botanic Gardens Sydney, whose topic will be "Botanic Gardens — Paradise for the Provinces?"

News of State activities

For details of State activities, contact the following:

N.S.W.:	Mrs Keva North, PO Box 588 Bowral, 2576 Tel (048) 61.1884
Canberra/ Monaro/Riverina:	Mr Richard Ratcliffe, 96 Hodgson Crescent, Pearce, 2607 Tel (062) 81.9198 (office); (062) 818.6914 (ah)
Victoria:	Miss Francine Gilfedder, 310 Wattletree Road, Malvern, 3145 Tel (03) 509.1175 (ah only)
Queensland:	Mr Michael Percy, 27 Jordan Street, Gleenslopes, 4120 Tel (07) 394.3639 (ah only)
S. Australia;	Mr Trevor Nottle, 5 Walker Street, Stirling, 5152 Tel (08) 339.4210 (ah only)
W. Australia:	Mrs Oline Richards, 11a Ryrie Avenue, Como, 6152 Tel (09) 367.1489 (ah only)
Tasmania:	Mrs Zoe McKay, Uplands Stables, Cambridge, 7170 Tel (002) 48. 5139.

A Positive Approach to Drip Irrigation

by Arthur Lowndes, CBE, MSc

The article "To Drip or Not to Drip" by Suzanne Price in the December/January issue of **The Australian Garden Journal** raises some aspects of drip irrigation (D.I.) which might deter the uninitiated or inexperienced.

My experience started some 20 years ago with a visit to Israel and England to study techniques in D.I. which had been developed there but were unknown in Australia. On returning home I designed and installed D.I. on 400 acres of macadamia orchards then being established in Queensland. This was probably the first, and certainly the largest installation of D.I. (and macadamias) in Australia at that time. It cost less than one-fifth of the cost of overhead sprinkler systems and required only one-fifth of the their water consumption.

In preparation for retirement my wife and I, in 1970, bought an abandoned farm block of 2.2 ha in the Hills district of Sydney. We planted 150 macadamia trees and started to landscape and develop a garden which now contains over 270 species of trees and large shrubs, numbering approximately 450 ornamentals altogether. Now, 17 years later, we have a lovely and unusual garden, created and maintained by two "oldies" with little outside help. This has been made possible by a simple design and application of D.I. and at a cost for materials of less than $800.

Let me now deal briefly with some of the points raised by Suzanne Price in her article.

She says "If the pipes are laid on the surface they will deteriorate rapidly in the heat and the cold". Well, we have over 400 metres of 1 inch to 1.5 inch polythene pipes as mains, and about 600 metres of 10 mm laterals. About one-fifth of the mains are not buried. Practically all the laterals are not buried (except with mulch accumulated over them and welcomed). Heat or cold have never once created a problem, and we have not had one case of pipe deterioration after as long as 17 years!

Again, Suzanne Price writes "If the pipes are buried, initially or by mulching, the outlets will soon become clogged". This has never been a problem with us. It will not occur if standard equipment is properly installed. In our first 10 years we used micro-tube outlets which occasionally gave trouble due to the inadequacy of the available filters. This is no longer a problem and some of those outlets are still in use. However new drippers, produced mainly in Israel, have eliminated the blockage problem.

Another suggested defect is "Perhaps the greatest long-term problem with D.I. is the tendency to over-use". Well, at least in Sydney, the excess water consumption rates of our Water Board are a major influence in obviating that problem ! However, for any experienced and sensible person this possibility is just not on. I have calculated that my consumption of water is about 70% less than would be required with old-fashioned sprinklers and hoses.

My wife and I have created an environment which would have been impossible without D.I. Windbreaks of casuarinas, hoop pines, turpentines, callitris and many other species protect and shelter us along 440 metres of the boundary. These trees grew at remarkable speed and vigour with D.I. for the first 10 years and now look after themselves very well without it. The azalea, rose, camellia and miscellaneous beds continue to prosper on D.I. We could never have established and maintained them without it.

We started a rainforest in a frost affected valley. Today it covers 1,400 square metres, with about 180 forest trees, ferns, creepers, shrubs, orchids, palms etc. This would not have been possible without our installation of D.I. and mini-sprinklers.

In my opinion D.I. is the best innovation for the gardener since the invenion of the watering can.

Editor's note

Mr and Mrs Lowndes' garden was the subject of an article by Mary Davis entitled "The Macadamia Man" in June/July 1986 issue of this Journal.



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A Botanist's Alphabet — I to J

by Brian Morley

Isoplexis

The flora of the Canary Islands is rich in endemic species,i.e. species which are found nowhere else on earth. "Wild Flowers of the Canary Islands" by the husband and wife team, David and Zoe Bramwell (1974) is essential reading for botanists and garden lovers alike. Many of the botanically interesting species which are part of the flora are also garden-worthy, and one can mention as examples the genera *Aeonium, Argyranthemum, Bencomia, Bystropogon, Canarina, Dendriopoterium, Echium, Sideritis, Sonchus* or *Teline* without much hesitation.

Isoplexis (Scrophulariaceae) is a Canary Island cousin of the foxgloves, *Digitalis*, which does not occur on the islands. There are three species of *Isoplexis*, all tending to occur in laurel woodland at about 800 m altitude. (The laurel, *Laurus azorica*, has larger flowers and leaves than the more familiar bay laurel, *L. nobilis*, and makes a more attractive garden evergreen in its own right. *Prunus lusitanica* and *Ilex canariensis* are also associated in the sort of woodland in which *Isoplexis* occurs).

The genus *Isoplexis* comprises species which are small shrubs with alternately inserted, somewhat leathery leaves on the branching stems. Flowers are borne in terminal racemes, as in foxglove, but the individual flowers are conspicuously two-lipped and characteristically orange-red or copper coloured. The corolla in *I. canariensis* "Cresto de gallo" is about 3 cm long, but shorter (less than 2 cm) in *I. chalcantha* (which has pubescent undersides to the leaf), and *I. isabelliana* (with glabrous leaf undersides). *I. canariensis* is locally frequent and occurs on Tenerife, but *I. chalcantha* and *I. isabelliana* on Gran Canaria are both rare.

We have cultivated *I. canariensis* at Mount Lofty Botanic Garden since 1976 in the Woodland Garden, where it grows under a *Eucalyptus obliqua* canopy, and plants are now more than 2 m tall. But although not a common plant in cultivation it was first tried and documented in Britain in 1698 as part of the collection of Mary Somerset, First Duchess of Beaufort (1630 — 1714), who was an enthusiastic patron of botany and is now commemorated in the native genus *Beaufortia*. *I. canariensis* is available to the public through plant sales at Black Hill Flora Centre, Athelstone, South Australia, tel (08) 228.2311.

Jacaranda

The plant family Scrophulariaceae comprises species which are predominantly herbaceous in habit and the cultivated woody genera are so few as to be somewhat remarkable, e.g. *Paulownia, Bowkeria*, some *Calceolaria, Hebe, Isoplexis*. In contrast the plant family Bignoniaceae, which is closely related to Scrophulariaceae, comprises species which are predominantly woody in habit and the cultivated herbaceous genera are few, e.g. *Incarvillea*. One bignoniad genus, which includes some fifty species of trees and shrubs, is *Jacaranda*, a native of the West Indies and South America, and named from the colloquial name of a Brazilian species.

The most commonly encountered species is the Brazilian *J. mimosifolia* with its delicate fern-like foliage, and flattened woody fruits which follow the beautiful blue flowers; white, pink and red flowered forms are known.

The flowers are borne in early summer in Adelaide, where they are a favourite tree for civic planting.

The species *J. chelonia* from Argentina is reported to be more hardy and taller than *J. mimosifolia*, with purplish-blue flowers which are smaller, but still in attractive clusters about 30 cm tall. It is grown in Florida, as is *J. arborea* from Cuba, with coarser foliage and blue flowers.

Another Brazilian species, *J. caroba*, has droopy red to black-purple flowers borne amid large, glossy, coarsely pinnate leaves about 1 m long. This species is said to recover from frost or fire damage, and grows to about 4 m tall. A species from Colombia, also with purplish-black flowers, is *J. hesperia*; the clusters are heavy and pendulous.

Grafton, in New South Wales, holds a Jacaranda Festival each November, and numerous other cities overseas employ *Jacaranda* in thematic civic plantings, e.g. Pretoria in South Africa.

When seeds are not available jacarandas can be propagated by semi-hardwood cuttings.



ISOPLEXIS CANARIENSIS: Mount Lofty Botanic Garden (photo: B. Morley)



JACARANDA MIMOSIFOLIA: Adelaide Botanic Garden

The Discards

by Suzanne Price

Several gardening writers, among them Vita Sackville West and Christopher Lloyd, have advised gardeners to discard plants which they do not like. I have given the same advice myself when discussing the initial stages of redesigning a garden, but I suggest that the decision to discard a plant is not taken lightly. No plant looks its best all year. In fact some garden-worthy plants look dreadful in their off season, so do give them all a chance to show their true colours. A garden which is new to you must be observed in all seasons. During this time you will learn other things that you need to know, such as soil type, climate and aspect, and you will do much of your planning. At the end of this time, if you decide that some of the existing plants are not to your liking, be ruthless and replace them according to your plan.

A problem common to all gardeners, but more frequent when you have a new garden, is what to do with plants that are gifts. When plants which you don't like are offered to you at least you have the opportunity of politely refusing them, but the gift plant is another matter. Perhaps it can be grown out of sight in a pot and brought to a place of prominence when the kind donor is expected. But if it isn't suited to growing in a pot it can become, in your eyes, a white elephant in your garden. This is an unnecessary problem. Plants are wonderful gifts and they can provide a lifetime of pleasure. A little forethought, or discreet enquiry, is all that is needed to prevent them from becoming embarassing members of the discards.

During the years there will be plants which you come to dislike for some reason. It may be that you tire of their constant presence and desire a change. I recently read in Christopher Lloyd's "The Adventurous Gardener" of the author's increasing lack of fondness for *Garrya elliptica*, the popular winter-flowering Catkin Bush. My interest was aroused because I had gone through the same process myself. I had reached the stage where I found the matt, dark green



GARRYA ELLIPTICA "JAMES ROOF"



PITTOSPORUM EUGENOIDES

leaves exceedingly dull and the catkins, an indeterminate blend of grey, cream and green, no longer excited me as they once did. I still watched in anticipation as they slowly lengthened each autumn, but the culmination of this seemed somewhat of an anti-climax, leaving me thinking "Is this all?". However I had not reached the point where I could bring myself to be without a garrya, for I still considered it to be an important element of the garden in winter.

I recently acquired a young plant of *Garrya elliptica* "James Roof", which produces particularly long catkins, and I decided to place it near something which would show it off to better advantage. I chose *Pittosporum eugenoides* "Variegatum" which happens to be another plant of which I had become less fond in recent years. When I first came across the Silver Tarata, or variegated pittosporum, in my earliest gardening days, it was a well-grown specimen, uncluttered by close planting, displaying the perfect cone shape which this tree can acquire. It was well clothed to the ground, its apple green and cream foliage lighting up a corner of a small front garden.

During the last fifteen years it has become, along with *Photinia x fraseri* "Robusta", a commonly-used screening plant. As both are fast growing, dense evergreen small trees, they are regularly planted on boundaries, grown as privacy screens or used to hide unsightly objects. Sometimes they are alternated along a fence line and clipped into a hedge, which, as a colleague of mine aptly put it, gives the appearance of a punk hair style. Both can be grown for foliage effect, but side by side they detract from one another. My growing disenchantment with these two plants came not, I hope, from the fact that they are "common", but because I tired of seeing them grown in such a way that their natural beauty was cluttered or disguised.

When we took possession of our present garden some years ago, it had the usual crop of pittosporums and photinias. Happily, one plant of each was growing in isolation and had retained its natural shape. The photinia, lightly clipped each year to keep it neat and to display its new growth to full effect,

has become an effective peninsula plant around which a path curves, enticing one on to discover the secrets of the garden beyond.

The pittosporum, untrimmed and still uncluttered on three sides, has attained a height of 5.5 metres and is 4 metres across. Next to it, with room to develop, is the home for the new garrya. All year round they provide an interesting foliage effect, the dull green garrya leaves lightened by the beautiful pittosporum foliage of soft green and cream. This is echoed in winter by the garrya catkins. The two plants highlight each other, yet blend charmingly. The picture created by this companion planting could be established in the background, emerging into full view in winter when deciduous trees and shrubs in the foreground retire from the scene.

I find that once again I admire these two plants, and that I have learned an important gardening lesson from this exercise. While I still say that we must discard plants which we no longer like, I think that we should first try to discover why we have come to dislike them. It may be that our fondness for a plant is still there, buried beneath a scorn of the way in which it is treated. Using it to its best advantage may be all that is required to restore it to its place in our affections.

Another lesson which I have learned along the way, from this experience and others, is that we should not be too quick to look down on a plant because it is common. Many plants have become common not just because they are easy to produce and easy to grow, but because they have features of shape, foliage or flowers which make them garden-worthy, and which will become obvious when thoughtful use is made of them.

Conversely, many plants become discards for the sole reason that they are "unfashionable". Fashions in plants, as in most commodities, come and go. The grower is usually the one to dictate the fashion, although the personal likes and dislikes of "fashionable" writers have often caused plants to come into or go out of favour. Whatever the cause, if some of the plants in your garden are out of fashion, don't discard them for this reason alone, for if you still like them enough to continue living with them, sooner or later they will become fashionable again.

Two Mexican Sages

by Tim North

There seems to be some confusion over the identity of the Pineapple Sage, for several people have told me of their disappointment, after buying a plant in a nursery with this name, at the complete lack of any pineapple scent.

The plant they have bought, in most cases, is *Salvia grahamii*, a shrubby Mexican plant which, curiously, seldom appears in the reference books though it is available at a good many nurseries in this country. It is a superb garden plant, flowering in my locality, with winter temperatures as low as minus nine degrees and occasional snow, for nine months of the year. The flowers are short, labiate, and a brilliant red. In my garden it retains some of its leaves all through winter, and will commence flowering quite early in spring, reaching its peak about late November. It makes a quite spreading bush, about 80 cm in height.

The plant commonly called Pineapple Sage is altogether different, though it too has bright red flowers. This is *Salvia rutilans*, and it has quite a short flowering season, usually in late summer.

Although it makes more or less woody stems I find that it is necessary to cut these down to ground level in winter; it will start to re-grow from the base in mid-spring. The flowers are much longer and narrower, tube-shaped, than those of the first species, and the leaves, when rubbed between the fingers, smell strongly of pineapple.

According to Graham Thomas *S. rutilans* is unknown in the wild, but is very closely related, and similar to a third species, the Mexican *S. elegans*. This is said to have a longer flowering period than *S. rutilans* and also to have the pineapple scent, but I have not seen it growing.





left:
SALVIA RUTILANS

right:
SALVIA GRAHAMII

(photos: Keva North).

Nursery Notes

Ross Roses of Willunga, South Australia

Ross Roses of Willunga first became known to the gardening public in the early 1970's, first as suppliers of the old-world roses and then as the Australian representatives of the rose breeders Meilland, of France. However, the name of Ross has been associated with rose production since the beginning of the century when George Ross emigrated from the Channel Islands and started growing roses for the wholesale trade at Montecute in the Adelaide Hills. His three daughters and two sons continued to be involved with roses one way or another. Alex Ross branched out shortly after his marriage, about the mid 1920's, to establish his own rose and fruit tree nursery on the Adelaide Plains (he turned to fruit trees to meet the post-war shortage). He was to become one of the most respected rosarians in Australia, being the inaugural President of the Rose Society of South Australia and Federal President of the Nurserymen's Association.

Alex's son Deane joined the business in the early 1950's and eventually phased the nursery over to a retail service catering largely for mail order customers. The rapidly expanding metropolitan area of Adelaide forced the nursery to move from Edwardstown to Marion, where it traded under the name of A. Ross and Son Pty Ltd for twenty years. As Alex Ross moved into semi-retirement Deane's wife Maureen accepted more of the responsibility for the office and sales within the business.

Again urban pressures forced a move in 1981 to the historic little town of Willunga, where the business adopted the more descriptive name "Ross Roses". Willunga is fifty kilometres south of Adelaide, adjacent to the famous winery district of the Southern Vales. The Willunga property was acquired as plain farm land, therefore it has been possible to plan and develop it with the benefit of the experience of previous properties. The office is a cosy brick building closely linked to a large modern packing shed, implement storage and workshop, with generous paved carpark and work areas. The nursery fields, which are accessible to the public, are neatly squared off for efficient working and are served by multiple lines of quick coupling irrigation sprinklers. The annual rainfall averages 550 mm (22 ins), the weather is slightly cooler than Adelaide and the reticulated water is collected from the southern ranges via the Myponga reservoir.

The permanent display beds of roses are undoubtedly the major attraction of the nursery and as a service to the public are open at all times. In fact their visitors' book bears testimony to the many interstate and overseas visitors who have availed themselves of this facility.

There are three main areas of interest in the gardens. The collection of over 500 "old-world" or heritage roses is one of the largest in Australia. Also over 300 modern varieties, miniature, climbing and stem roses, are laid out, class by class in logical fashion, and all clearly labelled.



The Display Garden; the office building is in the background

Secondly there are the Meilland test beds, featuring the latest varieties to come from the world famous breeder, and thirdly there is an area illustrating the many and diverse landscaping applications of the rose, a subject that is very dear to the heart of the Ross's. All this display can be seen to advantage from the raised office verandah looking over the gently sloping ground, that falls away to a picturesque tree-lined permanent creek.

Ross Roses is a smallish family business that supplies well matured, field-grown roses, backed up with reliable advice and guidance. Their pocket sized annual catalogue is their main promotion and is generally regarded as a standard reference, its small size belying the amount of information contained in it. In addition, Deane Ross has prepared three books on the subject of rose varieties and culture. "Easier Rose Growing'is a booklet of basic cultural notes and ideas, available through the nursery. "Shrub Roses in Australia" describes over 300 "old" roses, together with their history and culture, and is an extension of the "old-world" section of the catalogue ($3.60). "Rose Growing for Pleasure", published by Lothian, covers the whole range of rose forms and applications in a practical way and in an Australian context, illustrated with over 60 colour photos and many sketches ($12.95 r.r.p.)

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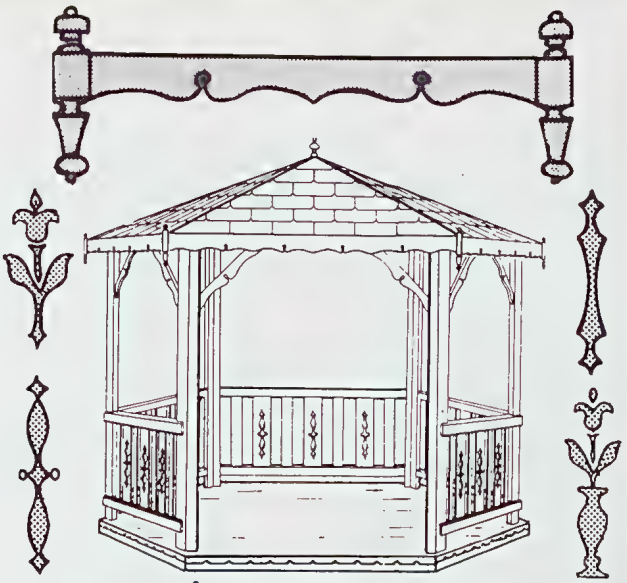
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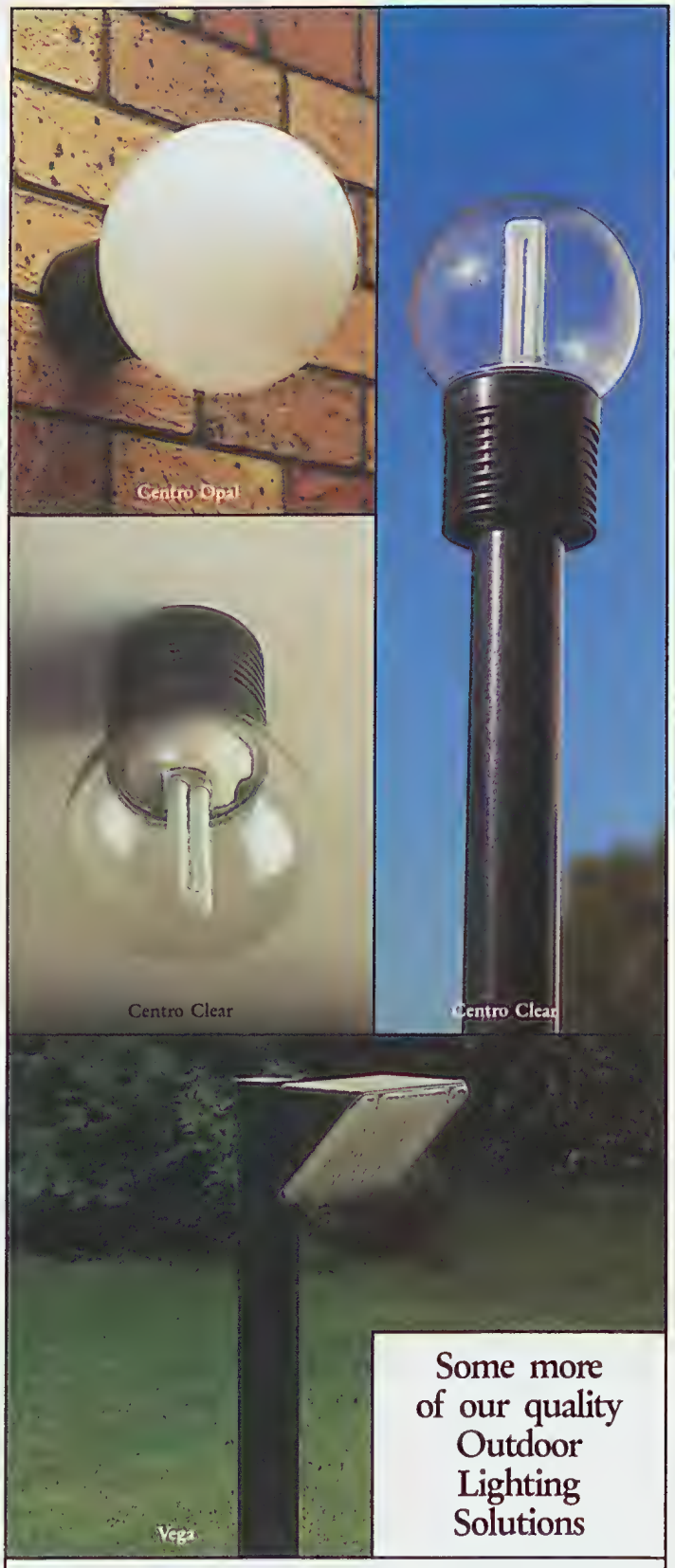
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FRONT COVER:

A spectacular cultivar of Kalmia latifolia, photographed at Hillside Gardens, Norfolk, Connecticut (photo: Keva North)

Future Reading

Our next few issues will include another instalment of "Gardens of the Goldfields" by Mary Grant; an article on Australian flower painters, by Jonathan Moore and one on the early introduction of plants into South Australia, by Dr P.M. Kloot; also articles on Moorish gardens by Polly Park and on the gardens of Mughal India by Neil Hobbs and Karina Harris, who have recently visited India.

We will also be featuring sculpture for the garden, with short articles on some of Australia's outstanding "outdoor" sculptors.

Tempe Bagot's prize-winning study of the garden at Forest Lodge, at Stirling in South Australia, will be continued in our next two issues.

Garden Competitions — and Other Things



A correspondent whose letter we publish in this issue says that one of the things he likes about this Journal is that articles come from a wide section of the gardening community.

This is, perhaps, one of our strengths; that while we profess, basically, to be a serious publication, we don't ignore the lighter side of gardening, nor are we blind to the needs and aspirations of the uninitiated.

Also in this issue you will find an account, from a self-confessed garden tyro, of her experiences of a garden competition. Her sentiments will, I am sure, strike a chord with many who have, at one time or another, either entered a competition themselves or else seen the end results of one.

Garden competitions can serve a useful purpose. I'm all for encouraging people to enter one; it's a pity more don't. But unfortunately, as our correspondent discovered, sometimes they just don't coincide with one's ideas of what our garden **should** look like, or what we would like it to do for us.

Why is this ? The answer lies with those who judge the gardens. There are many people who do this, and who have long practical experience and an understanding of what makes a good garden. There are others who, while they may have qualifications in other directions, lack that understanding and consequently judge by the wrong criteria. They judge gardens as though they were part of some horticultural show; top marks for those monster snapdragons, marks off for signs of thrip damage.

The N.S.W. Chapter of the Australian Institute of Horticulture has, I understand, recently compiled a set of guidelines for judges of garden competitions. Unfortunately, for reasons of their own they appear unwilling to divulge them — which I find strangely unhelpful from what purports to be a professional body.

We **do** need guidelines, and in particular we need a standarised points system for judging gardens. If the A.I.H. likes to give a lead to **all** those who may be called upon to judge these competitions they will be rendering a service. By being clandestine about it, they won't.

Yet another correspondent raises two quite different points about two quite distinct articles in our February/March issue. One concerns the use of the word "restoration'; the point is taken, but what we should have called it is another matter. Reconstruction ? Recreation ? Our language is not always as precise as we would like it to be. The other point raised is, perhaps, a little more controversial. I hope it will spark some lively debate, which is good for us all.

TIM NORTH

Erratum

In the article on "Old Government House Gardens, Belair, South Australia" in our Feb/March issue, credit for the photographs on pages 119 and 120 should have been given to The National Parks Association, not to The National Parks and Wildlife Service. We apologize for this error.

In the same article it was stated that Belair Recreation Park will be celebrating its centenary in 1988; the centenary is, in fact, in 1991.

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PROFILES

John Ward and Dr Margaret Folkard

When it comes to designing and making sundials John Ward and Dr Margaret Folkard have seen the light. Instead of the usual inaccurate garden shop sundials these Defence Department physicists prefer to personalise their creations for special people and occasions.

Margaret of Kensington Park and John of Semaphore in Adelaide started their hobby business ten years ago when looking for an unusual present for a close friend who had everything. Reaction to that first sundial was so good that they went into business as Sundials Australia. They work most nights and every weekend in their fully equipped sundial workshop in Salisbury. Visitors are welcome by prior arrangment. They are now building a large sundial factory at Wingfield, which should open later this year.

The couple always look on the sunny side of life and have toured the world looking at sundials, thanks to a Churchill Fellowship which John received in 1984. Together they examined some of the world's unique sundials and also gained permission from Queen Elizabeth to visit Britain's royal gardens where they discovered sundials hardly known to the rest of the world.





Tempe Bagot

Tempe was born in Sydney in 1964 and gained a Bachelor of Landscape Architecture degree from the University of New South Wales in 1985. She is at present working with a Sydney firm of landscape architects. She is a member of the Australian Garden History Society and the Australian Institute of Landscape Architects. Her interests include photography, pencil sketching and the study of historic landscapes.

Tempe is a descendant of Charles Harvey Bagot.

Dr James Hitchmough

James Hitchmough studied at the University of Bath, in England, from 1975 to 1979, graduating with an Honours Degree in Horticulture. During this period he also worked in various nurseries in England and North America.

After graduating he undertook a three year research programme in the development of a computer data base for landscape plant selection. He completed this research in 1982, and was awarded a Ph.D in 1984.

He is now Lecturer in Amenity Horticulture at VCAH Burnley, and in addition to his teaching role acts as a consultant to various committees. His book "Gardener's Choice" is due to be published later this year, and a further book, on bulbs, is on the way. Much of his spare time is spent in developing his own garden in Malvern.



Landscaping with Roses

by Deane Ross

There is no doubt that roses are lovely flowers, and are popular the world over. You see them prepared to perfection in flower shows, gracing the front covers of glossy magazines, glasshouse grown roses are featured in floral tributes, and each rose nursery introduces you to their latest releases with magnificent photographs. These examples all feature the beauty of the individual blooms, but there is another side to the rose. It is its value as a bedding and landscaping plant. At the risk of over-simplifying the issue it is useful to think of roses as falling broadly into two categories — those that are best suited for cutting and those that are more suited as bedding or specimen plants.

In order fully to appreciate this difference you must realise that roses differ from one another in many small, subtle but nevertheless important ways. Differences in colour and formation of the blooms are patently obvious, so too is the general vigour or height of the plant. But how often do you notice that a rose has particularly rich healthy foliage, or that the foliage forms a dense mound right down to the ground, or that the blooms are carried neatly all over the bush, not sticking out like a pincushion ? Do you notice that some varieties are breaking into new growth scarcely before the old blooms have finished, or that some blooms drop their petals cleanly when finished, or that others do not set seed hips, thus reducing the need to constantly "dead-head" the bushes ? I will not even attempt to bring perfume into the discussion as this is a subject in itself and provokes more heated debate than any other facet of rose culture.

From this you can see that an ideal bedding bush must offer many features, more than most people realise, so it is worth spending a little time searching for the right roses for your landscaped rose garden. It is unfortunate that much of the landscaping industry, and dare I say many rose lovers, do not appreciate these factors. Searching through rose books and landscaping books makes me realise what little information is available on the subject. My opinion is reinforced, I am sorry to say, when a customer brings in a professionally landscaped plan with few, if any, roses included, and those that are included could scarcely be said to be used with imagination. Gardening books will reproduce a few line sketches of formal, symmetrical rose bed layouts copied from ancient publications. Further information on grouping and colour blending, spacing, grading of heights and using roses for special effects is hard to find.

Where does one obtain such information ? Alas, I cannot give you an easy answer. I will mention some of the especially good varieties later in this article, but you should study rose catalogues, particularly of specialist growers, for a start. Look closely at photographs in books and magazines to see how roses have been used to artistic effect. Even if you do not know the variety, describe the desired effect to your nursery and they should come up with some recommendations. Visit some of the bigger rose gardens that include many of the more unusual types, and try to imagine how you can use some of them in your garden.

I find that people seem pre-occupied with blending the colours of their roses. You can be assured that very few rose colours clash, although the deep cerise pinks and the orange-scarlets can be visually jarring. In general, it is more satisfying to limit the number of varieties and thus the number of colours, and plant more of the varieties you are sure about. I know that there is an automatic desire to have one each of all the roses that you see, but try to curb it. Instead, study the varieties critically by the criteria that I mentioned earlier, and choose only those that you are sure will be ideal for those precious spots in the garden.

Don't be afraid to try a few special effects — a specimen plant or two, some ground covers over an embankment or cascading out of a tub, a pillar rose or weeping rose for additional height, and an intimate little rock garden of miniatures beside the door or front gate, or featured by the patio.

Now let us look at some of the forms and effects that are currently available. Everyone is aware of the typical **bush roses**, be they Hybrid Tea or Floribunda class, or something in between. Both classes are now so thoroughly interbred that it is easier to think of them merely as bush roses with large or medium sized flowers. Bush roses are still the mainstay of rose planting, being suitable for bedding or row effects, while especially selected ones make good specimen plants. In Australia their heights range between 1 and 2 metres, requiring a spacing of between 0.8 to 1.2 metres. These dimensions are distinctly larger than you will see recommended in the cooler climates, such as Britain.

In a range somewhat lower than the bush roses is what could be called border roses, which would also include those that are promoted as **Patio Roses**. These grow between 0.5 to 1 metre high, and usually are more spreading, so that the general effect is one of a soft arching habit, and "down-to-the-ground" flowering. Outstanding amongst these is "The Fairy", a dwarf descendant of the climber "Dorothy Perkins", with the same large clusters of little pink pompoms. "Green Ice" is of similar habit with white blooms that tend to be greenish in the cooler weather. "Marlena" is rich crimson

and somewhat more upright to 600 mm. There is a wonderful duo that grow up to a metre high, "Europeana" has deep crimson blooms with growing tips of rich bronze, while complementing it perfectly is "Edelweiss", a very free-flowering cream. "Dreamland" is clear powder pink of much the same effect, while those who like single (five petalled) roses "Lilac Charm" can be relied on. A newcomer with promise is the gold-turning-red "Fruitee" which produces fragrant little blooms very similar to last year's new release "Jubilee 150".

In recent years gardeners have become very aware of the use of **groundcover plants** for filling in difficult corners and softening slopes and embankments. The whites "Sea Foam" and "Swany" will easily cover an area two metres or more across, the lesser known but thornless pink "Renae" will cover the same area, and "Max Graf" (lilac-pink single) and *R. paulii* (white single) will cover over 3 metres with a wilder looking effect. The *R. rugosa* hybrid "Frau Dagmar Hastrup" (pale pink single) and "Yesterday" (small lilac-pink) are examples of very low spreading bushes rather than groundcovers that cover a metre or so. Peter Beales, in his book "Classic Roses", aptly describes these as "procumbent". Many more specially bred groundcover roses are on their way from England and Europe, and we should see these within a few years. One that has just come onto the market with instant appeal is "Snow Carpet", with tiny white flowers and tiny but dense foliage that hugs the ground. Beside their use as groundcovers, many of these make ideal weeping roses on tall stems or adapt well to hanging baskets.

Climbing roses have many uses in the landscape, uses that are only limited by the imagination of the gardener. "Ramblers" and "pillar roses" are other terms that are associated with climbers, but they can all be considered as one group, although ramblers are usually considered to mean those roses that are so thin and flexible in growth that they will cascade downwards unless supported, while pillar climbers are lowish growers that just cover pillars or posts — a very practical use, you must agree. Climbers can add height to an otherwise level rose bed by being trained over tripods, pillars, screen fences and arches. They are useful for hiding such eyesores as blank walls, neighbours' sheds, rubbish heaps, incinerators, and dead but too-hard-to-remove tree trunks. Climbers may also be used to provide privacy and an atmosphere of cosyness when arranged as high screens. Although climbers require some means of support it does not always have to be elaborate, only stout enough to withstand windloads and the weight of the plant. Close wire netting is not recommended as it will be difficult to remove branches at pruning time. Wires or slats at 300 mm (1 foot) intervals are quite sufficient.

Pillar roses to consider are "Clg Iceberg" (white), "Clg Pinkie" or "Clg China Doll" (pink), "Cocktail" (red and yellow), "Clair Matin" (pink), "Golden Showers" (yellow), "Danse de Sylphes" (light red) and the old reliable "Clg Lady Hillingdon" (old gold). Stronger climbers that will cover up to 3 or 4 metres are "Clg Bettina" (golden-orange), "Clg Michele Meilland" (pale pink), "Fugue" (dark red), while in the "old-fashioned" group you can use "Mermaid" (single yellow), "Lamarque" (white), "Albertine" (coppery-buff) and the Australian raised "Nancy Hayward" (light red single). Ramblers are confined almost entirely to the "old-world" roses, with the Banksia Roses, with tiny double white or



PILLAR ROSES, "COCKTAIL" AND "CLAIR MATIN", MAKE AN EXCELLENT SCREEN
(photo D. Ross)



THE MAGNIFICENT ROSE GARDENS OF THE ROYAL NATIONAL ROSE SOCIETY, ST. ALBAN'S, ENGLAND, FEATURE MASSED BEDS *(photo D. Ross)*

yellow blooms, "Bloomfield Courage" (bright red single), "Alberic Barbier" (creamy-white) and "Paul Transon", a recurrent flowering salmon-bronze. Although some ramblers flower only in spring, their fine, gently cascading habit provides a far more satisfying effect than the more rigid forms of the climbers.

Shrub roses are another group which find a useful place in the landscape. While it is difficult accurately to define a "shrub rose" it would be fair to say that the term covers those roses with finer or more arching or twiggy habit than the more rigid habit of the modern "bush" roses, and with masses of informal blooms compared to the formal modern flowers. As a result, some shrub roses make wonderfully neat,attractive specimen plants, while others look at home in a cottage garden setting. They can also be planted as tall but easily managed hedges. The Rugosa hybrids are some of the best shrub roses, being very hardy, with thick deeply veined foliage and recurrent blooms. "Scabrosa" is a large single purple, "Roseraie de l'Hay" a double purple, *R. rugosa alba* a white single and "Blanc Double de Coubert" a double white. The single forms bear huge bright red hips as well. "Ballerina" has huge heads of tiny pink blooms that arch to the ground. "Elmshorn" seems never to be without clusters of rich pink flowers, while "Buff Beauty" (double yellow-buff) and "Cornelia" (semi-double salmon) make restful looking shrubs up to 1.5 metres high and just as wide.



THE ROSE GARDEN AT BAGATELLE, PARIS. FRENCH LANDSCAPING IS TRADITIONALLY SYMMETRICAL AND ORDERLY *(photo D. Ross)*

For those gardeners aiming to create a cottage garden effect, there are many ancient roses that will help to achieve that aim. The **Gallica** roses, with their shortish thicketing habit, create areas of muted reds and mauves. The taller **Damasks, Albas** and **Mosses** cover the colour range of whites, pinks to reds with characteristically double and ruffled blooms. "Charles de Mills" (red) "Cardinal Richelieu" (purple), and "Jenny Duval" (violet-grey) would be the first choice of the Gallicas. "Mme Legras de St Germain" and "Felicite Parmentier" are good examples of the white Alba roses as well as the taller (over 2 metres) original *R. alba maxima.* The ancient *R. damascena trigintipetala* is a tall (over 2 metres) informal pink, but the superbly shaped white "Mme Hardy" should not be missed.

Moss roses, more than any other old-world group, bring thoughts of earlier days and although most Mosses are rather ungainly growers it could be said that they create an atmosphere of informality in the garden. The "Common Moss" is still one of the best, the red "William Lobb" and the white "Comtesse de Murinais" are recommended, while the recurrent flowering burgundy-red "James Veitch" is a new arrival to Australia.

Roses from a rather more recent era, that is during the later half of the 19th century, were more recurrent in their flowering habit, thanks to the influence of the China roses. This influence also gave us roses that were more neatly twiggy and bushy, the **Tea roses** being particularly good examples. "Lady Hillingdon" (old gold), "White Maman Cochet", "Papa Gontier" (deep pink), "Hugo Roller" (cream and bronze) and "Francis Dubreuil" (crimson) represent a good cross section, although the range that is available from specialist nurseries is far more extensive.

One aspect of rose landscaping that is only just being appreciated in Australia is the growing of the species or original wild roses, firstly for their spring blossoms and later for their display of colourful hips, a display that is maintained from Christmas until pruning time in winter. The red flagon-shaped hips of the *R. moyesii* hybrids, the orange hips of the Sweet Briar, the black hips of the Scotch Rose (*R. spinosissima*) and the huge round hips of *R. rugosa* hybrids all add valuable colour and texture to the garden.. *R. rubrifolia* (literally red foliage) with its amethyst-like leaves and stems should be used more often. The grey-green of *R. fedtchenkoana* and *R. souliana* also deserve more attention,

although the rich glossy grass-green of the climber *R. laevigata* is already well-known for its lovely single white blooms. The little thicketing *R. spinosissima* hybrids provide a fine mosaic of tiny deep green leaves. For additional atmosphere you could well introduce a plant or two of the aromatic foliaged "Sweet Briar" or its hybrids whose distinct scent pervades a whole garden.

The list could go on over hundreds more, and good rose catalogues should give you a great range from which to choose. However, for one of the best discussions on this subject, I would recommend reading the "Landscaping" chapter of Peter Beales' "Classic Roses" (Collins), published last year, also the chapter in my own book "Rose Growing for Pleasure" (Lothian).

Next time that you look at a rose garden, pause for a moment and consider which of the plants could be used to good effect in a garden design. Roses are lovely flowers, but they also deserve to be used to better effect as garden plants.

Euphorbias

by James Hitchmough

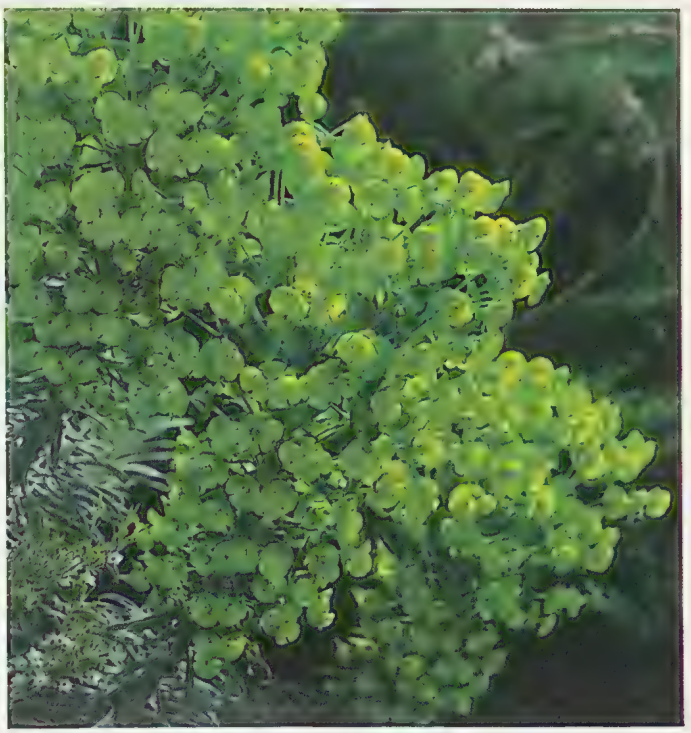
With the conspicuous exception of a few positively show-off species such as the Poinsettia (*Euphorbia pulcherrima*) as a genus Euphorbias have failed to make the horticultural big time.

To non-botanists like myself Euphorbias (of which there are many species) fall into two not very neat categories; the frequently bizarre, truly succulent, or xerophytic, species like the Crown of Thorns (*E. milii*), and secondly the slightly less bizarre sub-shrubs and herbaceous perennials of European and temperate Asian distribution.

Some members of the former group achieved considerable popularity with nineteenth century Australian gardeners, presumably as a result of their striking flowers and outlandish design. Specimens of some still cling to the rockery at Rippon Lea, like the vegetable gargoyles they are. Far too exotic for my likes, and probably yours also.

Much easier to work in with contemporary, and even reconstructed Victorian and Edwardian gardens are the Eurasian sub-shrubs and perennials. Sub-shrub is one of those terms that means something specific to the person using it, but something different to everyone else. To me, a sub-shrub is a plant whose woody framework is impermanent and subject to a cycle of partial abscission. It follows that from a horticultural point of view sub-shrubs are rather apt to fall into dereliction unless one is around to cut off the unwanted bits that would otherwise accumulate in their canopy. The reason for these botanical semantics will, I hope, become obvious later in this article.

During the past twenty or thirty years our sub-shrubby and herbaceous Euphorbias have emerged from relative obscurity and have become reasonably popular with serious gardeners, though not with the gardening public at large, throughout the western world. I suspect this elitist following is largely due to the yellow-green flowers that predominate in this group of plants. Yellow-green is almost green, and therefore to many gardeners these plants may as well have no flowers at all. Fortunately for the Euphorbias, however, fashion and flower arranging, the two F's, have conspired to make sophisticated gardeners adore green flowers, and so here we are.



EUPHORBIA WULFENII
(photo J. Hitchmough)



EUPHORBIA MYRSINITES



EUPHORBIA MYRSINITES WITH KAUFMANNIANA TULIPS

Having said all of this, I must confess that two of the Euphorbias reviewed in this piece recently received a mention in the columns of "Your Garden", so before long we will all, presumably, be growing them.

The most familiar of the Euphorbias in cultivation (other than the annual weed, *E. peplus*) are those of the *E. characias* and *E. wulfenii* complex. These are all evergreen sub-shrubs that hail from the dry hillsides of the Mediterranean. All form upright, 750 to 1000 mm tall bushes, composed of bolt upright, pinkish pencil-thick stems terminating in a luxuriant whorl of lanceolate grey-green foliage.

Thus far, most members of this complex are in agreement, but once one comes to the cylindrical panicles of acid yellow and green flowers the situation becomes a little less straightforward. The western Mediterranean *E. characias* has two brown spots (the nectaries) in the centre of each bract-like flower, whilst the eastern Mediterranean *E. wulfenii* is exclusively yellow-green. This is the most obvious difference, but there are others, and as many cultivated stocks appear to have a mix of characteristics I suspect that most are hybrids. If you can find a good form *E. wulfenii* is probably the finer of the two species.

The flowers, or bracts to be correct, are borne over a long winter to spring season, and look particularly good with the apple green saucers of *Helleborus corsicus*, scarlet tulips, the purple-blue of the everlasting (and everblooming) *Limonium perezii*, and a clump or two of the icy mauve *Iris unguicularis*.

As I suggested earlier in my paragraph about sub-shrubs, if this plant is to remain pristine and impress one for the rest of the year with splendid foliage, the flowered spikes must be cut off at the base immediately after flowering. Neglect this simple task at your peril.

E. wulfenii and *E. characias* are both very drought resistant and grow best in sun or semi-shade. In the really dense shade that one finds under trees these plants lose their density and flower poorly. Why they are frequently recommended for such a position is beyond me; survival and success and two very different concepts.

If you scaled down *E. wulfenii* to 200 or 300 mm in height, gave it more rounded dark green leaves and a suckering stoloniferous root system, then you would almost have *E. robbiae*. The story has it that a Mrs Mary Ann Robb, of Liphook in Hampshire, brought back a plant after attending a wedding in Istanbul in 1891; lacking any other suitable container she packed it in the hat box normally reserved for her best bonnet. She gave the plant to E.A. Bowles, who named it "Mrs Robb's Bonnet".



EUPHORBIA POLYCHROMA
(all photos: J. Hitchmough)

Frothing panicles of typical yellow green bracts appear in spring and provide some lively relief from the bold but rather sombre foliage. In a well watered position *E. robbiae* colonises rapidly, and despite its handsome deportment can develop into something of an irritation. Because of its excessive zest for life some authors recommend the shady and often dust dry soils under trees as a means of reducing this ardour. This sounds like a good idea, and in Europe I have seen it doing reasonably well under such conditions. In Australia, however, I would not expect it to thrive in too dastardly a position. The dozen or so plants camped in the gloom beneath my plum tree, even with spasmodic drip irrigation, fared very poorly. In their defence what I should tell you is that the plum tree was also, I suspect, being used as a site toilet by the builders who were renovating our cottage, and also the plants were carrying relatively large populations of the two-spotted mite to which it is very attractive.

In your builder and two-spotted mite free dry shade *E. robbiae* may well live up to its fearsome reputation.

As with the former species, to reduce the incidence of erratic stem die-back and general shabbiness the flowered stems should be removed after flowering.

Two other, albeit rather more grovelling species that form a respectable ground cover, are *E. myrsinites* and *E. cyparissias*. Both are composed of prostrate, or in the latter species, semi-prostrate, stems closely beset with whorls of grey leaves.

In *E. cyparissias* these are linear, giving the plant a filigree, pine-like texture, and justifying, at least in part, the specific name's cypress connections. The Cypress Spurge forms a dense mat of foliage some 200 mm deep in almost any situation. It suckers and self seeds, and is not the ideal neighbour for delicate adjacent vegetables. Masses of typical acid yellow bracts in spring make for a most utilitarian plant. It is not, so far as I know, in cultivation in Australia.

Although similar in its basic architecture *E. myrsinites* is a far less rampagous creature and is quite content to stay where it was originally planted, only gradually increasing its territory via the fleshy starfish-like arms. This is an out-and-out xerophyte, whose thick stems are surrounded in waxy blue elliptical leaves. This rather eccentric looking species is found on dry hillsides around the Mediterranean, and if you can come to terms with its rather unconventional appearance is a most useful plant for the front of a sunny border.

To get the most from this Euphorbia you need to combine it with hummocks of dusky purple sage and the piercing stems of *Allium christophii* in spring, and *Nerine bowdenii* in autumn. At 100 mm the foliage of *E. myrsinites* is neither deep nor dense enough to seriously restrict the emergence of these bulbs from beneath the Euphorbia's trailing limbs. The same is of course true for persistent weeds, but with its charismatic foliage and particularly good acid yellow spring flowers one can forgive these weaknesses and embrace *E. myrsinites* as a visual ground cover for the under-occupied gardener.

Close on its heels in the floral stakes is *E. polychroma*, or if you prefer to use its old name, *E. epithymoides*. This European is an altogether more conservative creature than the preceding one, forming a hemispherical dome of foliage some 450 mm high, which for four weeks in spring disappears under a mantle of brilliant yellow bracts. When lit by a shaft of sunlight this plant is one of the sights of the spring season. Post-flowering, *E. polychroma* is an impeccably neat, almost shrub-like mound of oval foliage. In contrast to most deciduous herbaceous perennials the leaves die off in a blaze of subdued orange tones. Sun to semi-shade and a reasonably moist soil is the ideal prescription for this fine plant.

Very similar to *E. polychroma*, but much larger and less smug in its growth habit is the splendid *E. palustris*. Before I go any further it is only fair to say that to the best of my knowledge this species has never been cultivated in Australia. What is required is a positive attitude towards such plants as introducing herbaceous perennials either by seed or as vegetative plants through the quarantine apparatus is not a monstrously difficult task. Let us hope that some enterprising soul will correct this deficiency in the not so distant future.

The specific name "*palustris*" indicates that this is a species that in its natural habitat is often found in association with water. For gardeners in a Mediterranean climate this is not an encouraging fanfare for a plant, although fortunately, like many of its cousins, *E. palustris* is a very adaptable species and is likely to be a success in a reasonably moisture retentive border, in sun or semi-shade.

With the possible exception of *E. polychroma* this species has the most decidedly yellow flowers of all the Euphorbias so far discussed in this article. The flowers are borne in large rounded, almost phlox-like, panicles in late spring. As is the case with most herbaceous Euphorbias the foliage remains pleasant, if undistinguished, after flowering, and once again colours well in autumn prior to leaf fall.

Almost all temparate region herbaceous Euphorbias have yellow green flowers, a very refreshing colour that assorts well with almost all other hues. With its burnt orange bracts *E. griffithii* is one of the few species that has broken out of this particular mould. Orange is a difficult colour for a horticulturist to write about. To the gardening masses an orange flower is a fine bright thing, and to be enjoyed for all its worth. It should not surprise anyone that only a few years after its introduction *E. griffithii* has already featured in the columns of "Your Garden".

To the self-appointed gardening sophisticate orange flowers are an entirely different matter, and are regarded at least by some as the antithesis of good style.

This view does not of course have any more merit than the anything goes philosophy of the popular gardening media. Orange, in common with many strong colours, simply needs to be handled with care. For example, orange is particularly successful when teamed with a gradation of colours from cream to chrome yellow, or alternating with lavenders and milky blues. The strength of "hot" colours

such as orange is that they don't disappear at midday in a haze as do so many of the currently in vogue pastels.

After that plea for common sense, or at least tolerance, we can return to the plant that prompted my digression on colour.

E. griffithii is a deciduous herbaceous perennial of upright, but rounded form, not dissimilar to *E. palustris*, although as you most probably have never seen the latter such a comparison may be of little use.

The angular burnt orange bracts are borne in flattened heads in spring, and provide a display of at least four weeks duration. In addition to its striking flowers the leaves of this species are particularly handsome, to 75 mm in length, broadly lanceolate, and when young suffused with rosy purple. Even after the rosy complexion disappears the foliage remains in good shape until autumn.

Curious for a plant of such undeniable quality, *E. griffithii* was not introduced into cultivation from its western Himalayan haunts until 1949. Since then two cultivars have been selected, "Fireglow", the clone available in Australia, and "Dixter", a form selected by Christopher Lloyd for its richly purple suffused foliage; as yet it is not available here.

"Fireglow" has particularly good bract colour and is a fine plant, and likely to sucker if it finds conditions to its liking. As with most Euphorbias *E. griffithii* and its cultivars respond well to moisture and nutrients, but are really very tolerant plants. Dense shade should be avoided if flowering is not to suffer, but other than that the plant is satisfactory in either sun or light shade.

My last Euphorbia is yet another south-eastern European, the fearsomely named *E. sequierana*, better known perhaps as *E. niciciana*. Better known is, I fear, the wrong phrase, as this is another currently unavailable species. I include it, not as a horticultural red herring with which to tantalise you, but as a drought resistant, 300 mm tall, species that would be a valuable addition to Australian gardens. With its narrow grey green foliage and its almost continuous production of lime yellow bracts this is an excellent plant for combining with the dark blue spikes of *Veronica teucrium*, or anything purple.

These Euphorbias are readily grown from seed when this is available, or alternatively from cuttings of new shoots. I have grown most of the commonly grown temperate species from seed and they do not appear to possess any significant dormancy, so do not bother filling your fridge with pots of seed compost and Euphorbia seed.

Cuttings are also reasonably easy to strike, provided of course you can keep the plants turgid by using a mist propagation unit, or in a shaded propagation unit, or in a pot enclosed in a polybag. With the exception of the two-spotted mites I mentioned earlier Euphorbias do not seem to be particularly attractive to pests and diseases, although I am sure they are not outside the very catholic tastes of looper caterpillars.

As for availability, *E. wulfenii* and *E. myrsinites* often turn up in a range of general nurseries, while for *E. robbiae, E. polychroma* and *E. griffithii* I suggest you try Woodbank Nursery in Tasmania, or Dicksonia Rare Plants at Mount Macedon. Residents of New South Wales will, I am afraid, have to do their own plant hunting!

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A New Sculpture Gallery

Maggie Ikin's Denison Sculpture Studio-Garden, which opened its doors earlier this year in the inner Sydney suburb of Rozelle, features sculpture for the garden, courtyard, terrace and foyer. The current sculpture is in stone, cement and wood, and would enhance any existing garden.

During 1987 there will be a number of one-person exhibitions, including bronzes by Peter Andrionakis and large cement and stone pieces by Lyn Eady.

The Denison Sculpture Studio is open on Friday, Saturday and Sunday from 10 am to 6 pm, or by appointment. The address is 97 Denison Street, Rozelle, 2039, and the telephone number (02) 818.1883.

Royal New Zealand Institute of Horticulture

The 1986/87 Annual Journal of the RNZIH is now available. It contains a wide range of authoritative articles on various aspects of horticulture and related sciences, and also a garden history section. The cost is $NZ11, and the Journal is available from the Executive Officer, RNZIH, PO Box 12 Lncoln College, Canterbury, New Zealand.

Armillary Sphere Sundials

by Margaret Folkard and John Ward

A bit about sundials

During the day the sun appears to move across the sky, causing changes in both the length and position of the shadow cast by any solid object. The height of the sun above the horizon also varies with the seasons, which causes further changes in the shadow's position. For more than 5,000 years mankind has used the movement of shadows produced by the apparent movement of the sun for the reckoning of time and for the determination of important days (such as when to plant crops for the following season). Any device which uses either the length of the shadow or its angular position to divide the period between sunrise and sunset into units of time is known a a sundial.

We are all familiar with the conventional horizontal sundials which have beautified gardens for many centuries, and are perhaps also aware of sundials which can be attached to the walls of buildings. These vertical sundials can be placed on walls facing in a variety of directions, and are especially popular in Europe where some towns and villages have become famous because of their wall sundials.

There are a myriad of different sundial types, and if designed and used correctly all types will tell the time quite accurately. The hour markings on almost all types of accurate sundials depend on the latitude where they are placed, and not all types are suitable for use everywhere in the world (for example a horizontal sundial used near the Equator, or a vertical sundial used near the Poles are not always accurate). There is however one particular type of sundial whose hour divisions are constant throughout the day and the year, and whose accuracy is maintained over all locations on Earth.

This type is known as the Armillary Sphere Sundial, and it can be made in many beautiful forms, which are often found as focal points in grand and splendid gardens all around the world.

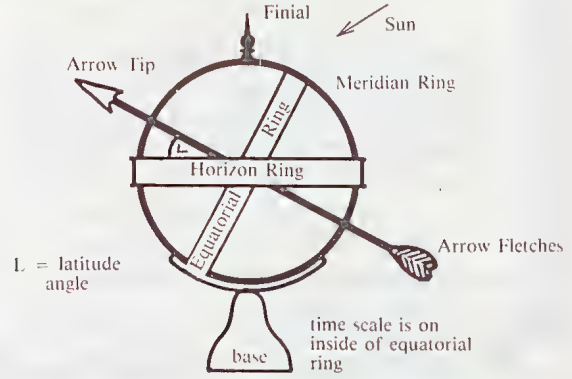


Diagram of an Armillary Sphere Sundial showing the main parts

The historical background

At the time of Berosus the Greek in 375 BC mankind's picture of creation was likened to a hollow sphere with the Earth at its centre. Around 225 BC an Egyptian astronomer and mathematician, Eratosthenes from Alexandria, devised an instrument called an Armillary to represent this concept of creation. He is also credited with being the first person to measure accurately the circumference of the earth. He used an armillary sphere and two deep wells separated by a known distance to obtain a value of about 30,000 miles; as modern measurements give a value of about 26,000 miles this was quite an achievement !



Silver Armillary Sphere from 17th century Rome: 150 mm diameter

The armillary sphere instrument consisted of a series of metal rings, similar to barrel hoops, joined together in the form of a hollow sphere with a small globe representing the Earth at the centre of the sphere. The instrument also showed the heavens encircling the Earth and the signs of the Zodiac were frequently engraved or cast into one of the metal rings. At a later date it was used by astronomers for observational purposes connected with the mathematics of spheres. The assembly of rings was called an Armillary Sphere after the Latin word "armilla", meaning a bracelet or ring.

Originally ten rings were used and they denoted the ten major circles of the celestial and terrestrial spheres placed in the correct relationship to one another. These circles represented the following:

1. Meridian
2. Horizon
3. Equator
4. Ecliptic

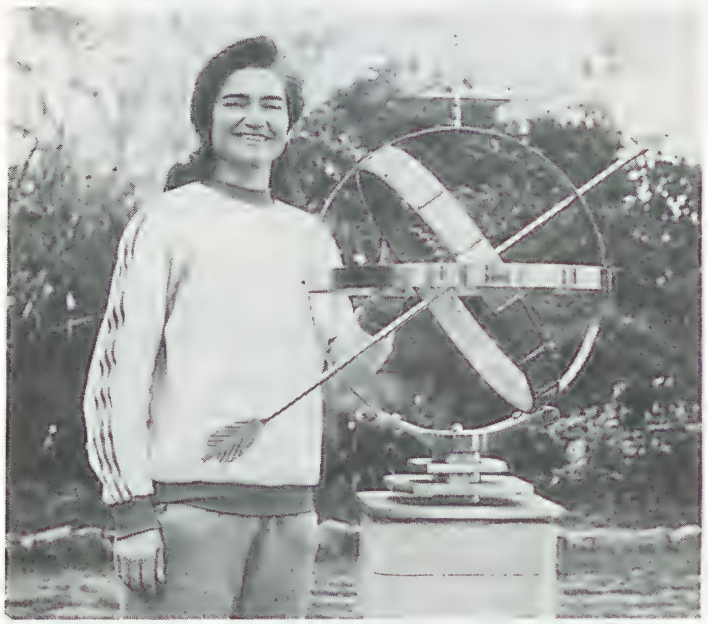
5. Tropic of cancer
6. Tropic of Capricorn
7. Arctic Circle or North Pole
8. Antarctic Circle or South Pole
9. Equinoctial Colure
10. Solstitial Colure

(A colure is formed when two great circles intersect at right angles at the Poles and divide the ecliptic into four parts).

It was not used as a sundial until about the 17th century when it was at first referred to as "an instrument for laying out or calculating sundials". Soon afterwards the armillary sphere began to be used itself as an accurate time telling device and soon became known as an Armillary Sphere Sundial, which is its name to this day.

Ten rings are now rarely used because of the confusion which arises from the many shadows produced and the consequent reduced number of hours for which the sundial can successfully be used. A modern sundial of this type is generally made up from a series of only three metal rings. They are joined together to form a hollow sphere with a thin metal rod passing through the centre. This rod acts as the gnomon (the part of a sundial which casts the shadow). Each ring represents one of the following:

1. The horizon (The Horizon Ring)
2. The celestial equator (The Equatorial Ring)
3. The meridian circle or true north-south line (The Meridian Ring).



One of the authors and a 500 mm diameter bronze Armillary Sphere Sundial made in Adelaide

Frequently the equatorial and horizon rings are decorated with signs of the Zodiac, poetry, picture stories, family coats of arms, and the like.

Telling the time with the armillary sphere sundial

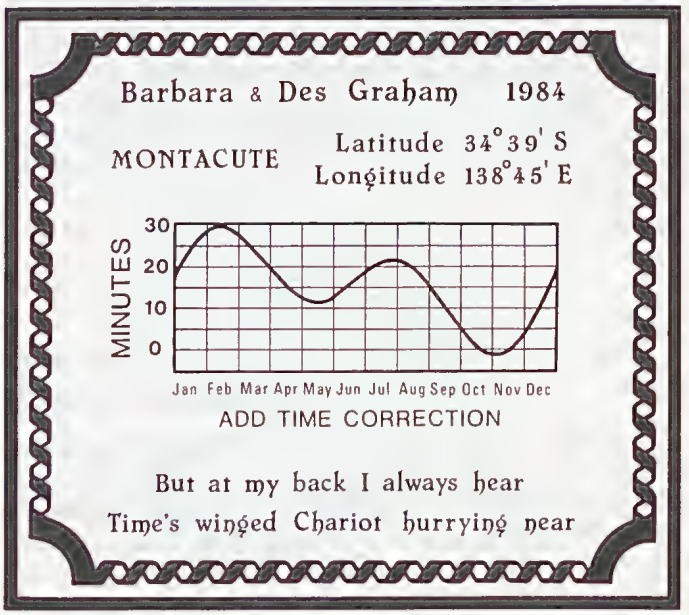
The shadow casting part of an armillary sphere sundial, the gnomon, often takes the form of an arrow which is inclined at the latitude angle (of the location concerned) with respect to the horizon ring. The clock-hour scale is cast on the inside of the Equatorial ring. Since 24 hours of time corresponds to 360 degrees of angle, the Equator ring is divided up so that each one hour of time corresponds to 15 degrees of angle. The divisions of time are thus all equal which results in uniform time telling accuracy throughout the day. If you look carefully at the hourly divisions of a horizontal sundial designed for anywhere in Australia you will notice that the scale is bunched up around the hours near to noon time and more spread out the further away from noon the scale is. Such sundials when used in the northern latitudes of Australia such as Darwin, which is only about 12 degrees south of the Equator, will have the hour scales very compressed for a few hours on either side of the noon position, resulting in reduced time telling accuracy.

On the other hand Armillary Sphere Sundials have equally long hourly divisions irrespective of the latitude location of the sundial. This means that the time is shown more accurately and subdivisions of one half and one quarter of an hour can easily be made according to the size of the sundial used.

Sundials of this type can be used anywhere on Earth from the Poles to the Equator and are ideally suited to Australian conditions with its wide range of latitude and long hours of sunshine.

Time keeping accuracy of armillary sphere sundials

A sundial which is properly designed for its location will readily tell the time accurately to a minute or two. However, before the sundial will show the same time as that indicated on your watch it is necessary to build in two corrections to the shadow reading. The First Correction occurs because the orbit of the Earth is elliptical and the Earth slows down



when we are farthest away from the sun and speeds up when we are nearest to it. This correction is called the Equation of Time. The Second Correction occurs because of the difference in time between the longitude of the sundial's location and the local Time Zone longitude. These two corrections can be combined and are shown graphically (p. 206) for a sundial to be used in Adelaide:

Such a time correction plate will result in accurate time being indicated by the sundial for centuries to come.

An accurate and very ornamental Armillary Sphere Sundial in a lovely garden setting is shown below:



Armillary Sphere Sundial about 750 mm diameter in a Hamburg park, West Germany

A slight variation of this sundial type is known as an Equatorial Sundial. This results from simply removing the Horizon ring altogether and half of the Equatorial ring. Such sundials are not mechanically quite as robust as Armillary Sphere Sundials but retain much of their grace, simplicity and accuracy.

This particular sundial was created by Henry Moore and is about four metres in diameter and made of bronze. It is located on the shores of Lake Michigan outside the Adler Planetarium in Chicago. The bronze metal is ideal for resisting the extremes of weather and should last for many hundreds of years.



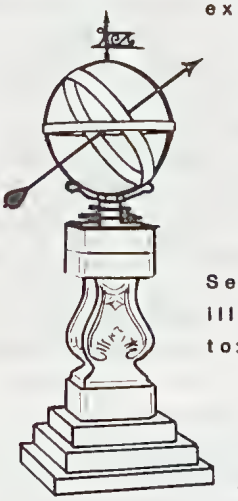
An Equatorial Sundial outside the Adler Planetarium, Chicago, U.S.A.

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On Entering a Garden Competition

by Alison Ziller

If your garden looks best in summer, indeed is made for lazing in fragrant summer shade, then there are some intrinsic difficulties to be faced in entering a garden competition judged in early spring.

Gardening is my hobby, but entering a garden competition didn't occur to me till I began to visit local prize-winning gardens. These gardens are open to the public in September or October. Typically I found them well manicured, well sprayed, well manured and full of spring flowers. In fact in some prize-winning gardens I've felt bombarded by garish colour.

I have always felt uneasy about this emphasis on spring blooms. What about the rest of the year? What about gardens planned for shade and fragrance and flowers all year round?

My attention was focused when a garden down the road from me won a first prize. I often pass this garden on evening walks. It is always manicured. The intensity of this gardener's passion is such that his garden has invaded the front verge and the common property of the group of townhouses he lives in. It is a garden of wondrous, blooming specimens, but to my untutored eye lacking in shape or theme and strangely regimented — all those staked stocks and standard roses dotted in the flowerbed. So last year I thought I'd give it a go. I entered my garden in the small garden category in two garden competitions.

The decision taken, I began to remember the apparent criteria of those judges. First of all my garden had to be manicured. It was like having house guests. I engaged in a major housekeeping effort in the back garden. Tidying, re-arranging, stacking abandoned flower pots. All the autumn chores of pruning, composting and circulating pots out of summer shade and into spots of winter sunshine were done in good time. My little plot was edged and clipped, unaccustomedly neat and rather bare.

Ah, I thought, I need to make concessions to that apparent preference for spring annuals. My garden is full of flowers but they grow on perennials and bushes and trees; abelia, camellias, prunus, *Acacia elata*, miniature white poinsettia, white hydrangea and white hibiscus, on climbers like jasmine, stephanotis and honeysuckle. It's a shade garden so that it's space comfortable to sit in summer. But only a few flowers are out in early spring and not many spring flowering annuals grow well in shade. Nevertheless, in among the *Acanthus mollis*, white agapanthus and arum lilies, between the variegated impatiens and carpeting campanula I planted white primula and foxgloves which encroached on the lawn. And, remembering those unseen judges' penchant for colour I added a patch of cineraria. I prayed that the bluebells and forget-me-nots would bloom at the right time and kept on gently fertilizing the orchids and winter-flowering bromeliads.

Well, it was the best I could do. I composted the rubbish, admonished the lawn mower man (again) not to scalp the lawn and embarked on the next stage; I told my friends.

Now I have some very good and close friends who are supportive and encouraging. Nevertheless I cringed inside when I thought I saw some of them being a tinsy bit polite and lost for words. My suspicions were confirmed when my most garden-interested friend surveyed my efforts and announced that, well, it would need a lot of work. I vowed inwardly that enough was enough and I would do no more. Nevertheless I regarded my little garden with new eyes, yes, it was hopeless, too winter-forlorn, too many bare patches, too many bits running wild and the cats were digging up the cineraria.

Well, I thought, since it's hopeless there's nothing to be lost by not doing a major pruning job on the mulberry tree. It was rampantly entangled and out of shape from previous tentative prunings. The neighbours were complaining because it leaned increasingly over their path. Worst of all it was creating too much dense shade in my garden so that almost nothing would grow under it. I called the tree surgeon and delivered the coup de grace to my garden competition aspirations with a severe lopping job. I forgot about the competition. It was August. The *Prunus nigra* was late coming into flower. I was engrossed with other things. There was a storm which ripped and flattened and washed away.

So, I was scarcely forthcoming when a man rang me the next day to come and judge my garden. I knew he was wasting his time. He'd like to come right away, he said, he only lived around the corner. In fact, he continued as he arrived, his garden had won first prize last year, perhaps I knew it ... I sagged. No, he didn't much like my garden (none of my spring annuals were out yet). It was not, he said, up to competition standard.

I nursed my wounds and decided I was a hopeless gardener and, a touch defiantly, that I'd enjoy my garden anyway. The bluebells came out, the mulberry sprouted from every crevice and the foxgloves sent up budding spires. One day some people left a pretty card saying they'd been to judge my garden. I ignored it.

The pink jasmine was replaced by the star jasmine, sweet brunsfelsia and honeysuckle.

Sometime in October I came home after a long day at work. There propped against the flyscreen door was a large envelope addressed to me. Inside was a certificate. It said

"1986 Garden Competition: Award: Encouragement to Alison Ziller for a small garden". I looked outside. My garden looked magnificent. I felt just great.

I still wonder about garden competitions. As I write this it is January. I am sitting in my garden which is full of dappled sunshine. It is lush and green and cool despite the heat and humidity on the street. The foxgloves have sent up second and third spires, the whole garden smells of abelia, murraya and stephanotis. The scrub lily orchid is out, delicately poised. The glory bower scrambling up the *Prunus nigra* is flowering cream and red under those deep red leaves. Cool white madonna lilies contrast with deep green ivy in the shade of the miniature poinsettia. The huge stems of *Acanthus mollis* still hold flowers, the philadelphus is having a final fling and frangipani flowers greet me at nose level on the front path.

What makes a good garden in Sydney ? Do we focus on spring flowers out of nostalgia because so many of us have European origins ? Have we perhaps forgotten to look also for our home grown equivalent of the July splendour and richness of European flower gardens and herbaceous borders ? And have the ex-English among us, uncritically brought in our worship of sunshine, failing to adapt to our new, securely sun-rich environment by making beautiful shade ?

Letters

Dear Mr North,

I would just like to say that I think the Journal is an excellent publication. I particularly like the fact that the articles come from such a wide section of the gardening community — people of expertise and enthusiasm but not necessarily economically involved or of the garden publishing community. Thus the interests represented are wide and very personal.

I particularly enjoy Brian Morley's prose, e.g. "pastel reticulate delicacy of velvet indumentation".

I am hoping that "Nursery Notes" will be a long series of articles; I like the fact that the nurseryman's aims or philosophy is given and I personally can speak very highly of Michael Pitkins's venture. Any T. Nottle article is tops by me !

Could there possibly be a series of articles on the more difficult to germinate foliage perennials, that is *Hosta, Hellebore, Bergenia, Moraea* etc. This would be of great value to enthusiastic beginners who fall foul of scarifying, stratifying and the dreaded second stage dormancy (like me).

I heartily endorse Lyn Meredith's ideas re Desiderata (Dec 1986/Jan 1987). I would suggest that the contributor be given a list of computer symbols so that ideal conditions for thriving (not surviving) of plants could be ticked offon such a list, and as for seed to ensure maximum possible germination. The relevant symbols could then be attached to plants or seed as distributed, and stored in the computer for later abstracting by interested members.

This would be of immense value to gardeners, since, pace T. Nottle, there is such a dearth of information on the effects of Australian conditions on exotics especially.

As a tyro gardener, though with few desiderata at present due to a highly organized mail search (yet never as successful as one hopes) I would be very interested in any or all three of Mr Meredith's suggestions being put into effect, and would be pleased to contribute seed or cuttings as required.

Yours sincerely,
M.M. Crawford,
Dundas, N.S.W.

Dear Sir,

I have been following up the dates of arrival of various plant species into Australia and their use in landscapes. Is there any progress in this field of a guide as mentioned recently in The Australian Garden Journal ? I am especially interested in bamboo at present, but cordyline is also on the list.

Regards,
Peter Bindon,
Archaeology Department, Western Australian Museum, Perth.

Dear Sir,

Trevor Nottle, in his review of Constance Villiers Stuart's book "Gardens of the Great Mughals", misses the main point of the book, which is a plea for the Indianisation of garden design in India during the later period of British rule. She was particularly concerned that Indian principles should be used in the design of the gardens of New Delhi, which was then being planned.

She was full of praise for Lord Curzon for his archaeological efforts, but was urging not just the preservation of the past, but the use of the principles from the past in contemporary design.

Whilst we in Australia do not have an indigenous history of garden design, it is all too obvious that much contemporary garden design in Australia fails to take into account most of the underlying principles in gardens in other warm regions of the world. For that matter, is there any logic in speaking of "The Australian garden" ? Dr B.S. Saini has shown how different houses should be for Australians in different climatic zones. Surely there is a need for a greater recognition of the same logic in gardens, especially as part of the living environment of people ?

Yours faithfully,
Robert Wright,
Kew, Victoria.

Dear Sir,

There are not many gardens which warrant restoration, or indeed where there is sufficient information to enable an accurate — or even approximate — restoration. Where

restoration (or conservation as it is more appropriately termed) does take place then, by definition, it **must** be based on physical, documentary and archaeological evidence. The garden at the Old Rectory (Australian Garden Journal Vol 6, No 3, Feb/March 1987) is clearly not a restoration so let us not call it such, for it gives a totally false impression and an inaccurate meaning to the word restoration. An innocent reader might assume this was a typical style of an 1840's Australian garden, which it certainly is not. The designers themselves claim that the aim was "to create a 19th century English style garden". The garden they have designed may be extremely pleasant, and even valid. It is just not a restoration.

My objection to the article on the Old Rectory is about terminology only. I have much greater difficulty with the article on the Old Government House garden at Belair in South Australia, in the same issue of the Journal. The immediate thing that strikes one is the contrast in the photograph of 1886 and the up to date pictures. The 19th century photograph shows a simple garden of eucalypts and other natives. This is supported by the text which tells us that "during the early Governors' time the garden was largely undeveloped and remained a "bush" garden until early this century". The current photographs and plan show a complex garden layout filled with an array of exotic plants. This is also supported by the text — 'the style of the garden (commenced in the early 1970's) is English/Italianate, and attempts to recreate that which our former mid-Victorian Governors may have enjoyed had they had the inclination". That they did not have the inclination I find fascinating. That a Government agency, namely the National Parks Service, has had the inclination, on behalf of the mid-Victorian Governors, is no less than extraordinary. The whole thing is now a terrible historical lie. My argument against those who will accuse me of purism is this:

1. The building is a very significant one, in government ownership, and therefore deserving of more careful consideration.

2. The early garden itself, which was of great interest, even though it was only remnant bushland, has been destroyed to create a mock Victorian garden.

3. The house is a public museum, and as such has a responsibility to teach us something of our past, and not a romantic view of what some people might have wished or thought our past to have been.

4. The cost of the building of the garden is money lost from other important gardens with genuine conservation problems, and money lost from the house itself which I believe is in need of considerable funds.

The only thing in its favour is that at least the article does not call the work at Belair a "restoration".

Yours sincerely,
Peter Watts,
The Historic Houses Trust of New South Wales, Sydney.

Dear Sir,

This letter is to draw the attention of your readers to a recent publication of the Oxford University Press, which has such a high reputation in our community. The **Oxford Companion to Gardens** will be a prestigious work, and it deserves to be so. It is therefore mortifying to us that the Australian entries in such a reference work of international standing should be so inadequate. To quote a letter from one of our signatories:

"It is nothing short of disastrous that, when we were given the opportunity of representing Australian gardens in such a prestigious work — and with contributors like Geoffrey Jellicoe, Dame Sylvia Crowe, Elizabeth Blair MacDougall, William Stearn and Christopher Thacker, to mention just a few, how could it be anything less than prestigious? — when, as I say, we were given this opportunity, do we manage to make such a hash of it?"

Our serious concern is that the prestige of this book will lend a spurious authority to the gross inaccuracies of the Australian entries.

Yours faithfully,

Tom Garnett (Garden correspondent, "The Age" newspaper)

Elisabeth Murdoch (Patron, The Australian Garden History Society)

John Patrick (Lecturer in horticulture and garden history, VCAH Burnley)

Catherine Ramsay (Chairman, Victorian Branch, Australian Garden History Society)

Geoff Sanderson (National President, Australian Institute of Landscape Architects)

George Seddon (Dean, Faculty of Architecture and Planning, University of Melbourne)

Peter Watts (Director, Historic Houses Trust of New South Wales)

Editor's note: this letter was accompanied by a detailed, but by no means exhaustive, list of errors and omissions in the Australian entries in this book. Readers will no doubt quickly spot most of these for themselves, and form their own conclusions. The regrettable inadequacy and inaccuracy of these entries should not, however, deter them from buying what is, in almost every other way, an authoritative and invaluable work of reference.

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Nursery Notes

Linton's Nurseries, Mount Eliza, Victoria

Just fifty years ago the late Bill Linton established a wholesale nursery in Grange Road, Olivers Hill, Frankston. Needing to expand, he sold the Grange Road site in 1960 and re-located on Humphries Road.

When Bill's son, Michael, took over the business in 1968 he decided to convert to retail only, being influenced by the growing demands of new gardeners in Mount Eliza and surrounding district. With further expansion the nursery moved to its present site on the corner of Nepean Highway and Canadian Bay Road, the old Humphries Road site being retained for growing and stock holding.

After almost six years of careful planning, with fastidious attention to detail, Michael Linton opened the new Linton's Nurseries, on the same site but now one of Australia's most exciting retail nursery concepts, in December last.

The imposing main building, appropriately called the Garden Pavilion, dominates the skyline on this section of the Nepean Highway. It is constructed of Mount Gambier limestone blocks around a steel frame, with a Colorbond roof. It features high ceilings and large bay windows, which give an air of spaciousness to the display of top quality plants. In-



FRONT VERANDAH OF THE COTTAGE BOOKSHOP
(photo: Lise Alexander)



THE GARDEN PAVILION
(photo: Keva North)

floor heating and subdued lighting are other features, and the main sales hall is fitted with early Australian colonial pine counters and furniture that has been collected from antique stores and old homes.

The large latticed arched fernery has been constructed in the grand manner, and on the lines of the recently restored one at Rippon Lea.

To the rear of the property a new lease of life has been given to an old cottage. built in the 1870's. This is now the Cottage Bookshop, run by Robinson's Bookshop of Frankston. It contains over 600 titles, and this will very soon build up to 1,000 titles. The cottage garden which surrounds it has been reconstructed by David Wood, of Woodland Garden Concepts. This has been aptly described as perhaps the most beautiful bookshop in Australia.

Linton's Nurseries offer a wide range of trees, shrubs, cottage garden plants, and modern and old-fashioned roses (including the David Austin new "old" roses). They specialize in advanced stock, up to 6 metres in height, in 200 litre containers; these include large palms and foliage plants.

Quality and service have always been high priorities at Linton's, and will continue to be so at the new nursery.

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The Satisfaction of a Miniature Garden

by Polly Park

In my own lifetime I have witnessed the gradual, but steady, diminution of the private garden from the grand estate, to the large suburban block, to the quarter-acre lot, to the townhouse with its pocket-sized walled courtyard. Increasing population, high tax on land, soaring salaries for labour to maintain our gardens, these have all been contributing factors that have reduced our gardens to Lilliputian size. Thus those ever-luring ads for maintenance-free living in modern townhouses have seduced many a former gardener to give up the struggle, sell their land, and seek a carefree future within electronically guarded walls.

Some realize too late how much their gardens had meant to them. A few pots of flowers are simply not enough. They miss the seasonal beauty of trees and shrubs, the inviting sound of water splashing in a pool on a hot summer day — but most of all they miss the therapeutic daily demands that our gardens impose on us, the need to commune with nature.

There is a solution, very rewarding solution, which I have recently discovered in the making of our miniature Chinese garden. Let me hasten to add that I am not referring to those ultra tiny "tray gardens" that were popularised in the 1950's but which always seemed to be more of a child's plaything, but instead to a garden some 10 by 8 feet in size, of whatever design, brought up to eye level by a "box" of brick walls 32 inches high, filled with coarse sand, where even a 6 feet by 4 feet by 17 inches fibreglass pool can be inserted for that extra pleasure of keeping goldfish. Double brick walls are necessary to hold that enormous weight, with plenty of

drainage holes at the bottom. I later rendered the brick walls with cement to make them as inconspicuous as possible.

The reasons for our making such a garden were twofold; (1) our half-acre of land was "gardened out" with four very different styles of walled gardens — a Japanese garden, an Indian garden, a very modern abstract garden, and a small parterre box garden. Only a small area was left "un-gardened", a place too small for a life-sized garden; and (2) with my interest in garden history and my weakness for trying my hand at "just another style" (in this case a Chinese garden, as we had already planned to visit the "scholars' gardens" in Suzhou), it was quite obvious that this garden would have to be made in miniature.

How fortunate it was that we already had decided upon the size of the garden and the scale of the buildings (one inch to the foot) before leaving for China, as this allowed us to search through China's fabulous antique shops and in the new "Friendship" stores as well for items of the correct size for our miniature garden. In Quangzhou (Canton) we found a pair of ancient stone lions to guard the moongate entrance to the garden. In Shanghai we found the perfect "Owner" for our garden, an aristocratic looking Chinese gentleman made of glazed pottery in period costume carrying a "court" fan in his long finger-nailed hand. In the back of all Chinese antique shops one can find pieces of inticately carved wood (removed from old buildings), and Peter bought enough tiny pieces to make the multiple long thin doors found in all of the ancient houses.

In the Friendship stores we were delighted to discover miniature reproductions of Chinese furniture ranging from 10th century Ming to 19th century Ching. We also found tiny painted screens, miniature jade vases, and red-tasseled lanterns to decorate the inside of the two houses we intended building.

From mainland China we flew by way of Hong Kong to Taiwan. I immediately searched through the Taipei telephone book for a woodcarver to make the Chinese roofs for our buildings. Listed under woodcarving was "Hundred Fellow", who turned out to be the middle-man who represented woodcarvers as well as, no doubt, a hundred other artisans.

We showed him the pictures in our book on Suzhou gardens and asked if he could copy the roofs on a very small scale for a main house, a gate house, a long covered walkway, a garden pavilion, and also very delicate incised fretwork to go under the roofs of the buildings, as well as carved railings for our zig-zag bridge which would cross the central pond.

"No problems", he assured us.

The following day he came to our hotel with exact scale drawings executed in the greatest detail. A month later this exquisite work arrived safely in Canberra by air. Three cheers for Chinese enterprise! For those who may be thinking of making a miniature garden in another style, whether it be a Blehheim, a Versailles, a Villa Lante, or an Islamic garden I have no doubt that "Hundred Fellow", with a picture in hand, could provide the same magnificent copies to scale.

During that month Peter had laboriously made all of the buildings (a first for him) and the bricklayer had made the 10 feet by 8 feet brick box. We had bought a 6 feet by 4 feet by 17 inches kidney-shaped fibreglass pool (the pond being the central feature of all Chinese gardens, around which the buildings are arranged. Goldfish are kept in these pools and are much prized by the Chinese).

Fifteen inches of coarse sand were poured and then carefully levelled at the bottom of our brick box, then the pool set on top and endless wheelbarrows of more sand poured in all around the pool until the whole base for our garden had almost reached to the top of the brick walls. The pool had been placed slightly forward to allow for the main house and the covered walkway at the back, plus seven large (2.5 feet) potted trees to be inserted behind the buildings to give an ancient "lived-in" appearance to that area of the garden. The evergreens that I chose for my "forest" were five *Chamaecyparis obtusa* "Watchii", which have a rich green colour with their branches tipped with yellow. Further down the back are a sasanqua camellia, a hemlock and a miniature flowering peach (the latter for spring blossom). All of the trees and shrubs in the garden would be contained in pots and set into the sand. This allows me to take up the pots from time to time and check to see if the roots need further pruning.

The buildings were now set in place, each on a slab of concrete. The main house and covered walkway at the back, the gate house on the right at the front, near the entrance, and the little pavilion on the left awaited only the necessary limestone rocks for its foundation.

We searched many of the areas around Canberra for limestone rocks before coming on a veritable "gold mine" where blasting had recently taken place for a new road near Wee Jasper (some two hours drive from Canberra). There was an enormous pile of those grey-white rocks just lying by the roadside in every shape and size. Unlike the smooth, weathered appearance of rocks in Japanese gardens, the rocks in Chinese gardens are most often jagged and piled up without the necessity of a natural look, but rather to express some poetic suggestion of a mountain, a cave, or a shoreline. We helped ourselves to four large bucket loads plus a marvellous peaked "mountain" rock and two smaller ones.

Perhaps I should pause here to explain the hows and whys of those beautiful little Suzhou gardens, so that you can better understand what we were trying to create in our miniature Chinese garden. To begin with, from the 9th century onwards many of the artists, scholars and philosophers (the intellectuals of China) rebelled at the Confucian order that had governed China for countless centuries — an order that demanded obedience and total servitude throughout one's life to one's elder or superior. They believed that such servitude, such total dedication, inhibited personal expression and artistic creativity.

Therefore, in their gardens at least, they made a silent protest by creating weird and wonderful poetic landscapes of nature, allowing their imaginations to fly to unlimited heights.

The soil removed from the digging of their ponds was thrown up onto the banks, and from this they made hills and undulating walks. The buildings that surrounded the pond were set close to the water, so that whatever the time of year, whatever the time of day, one could always find an advantageous spot in which to repose while gazing across the pond to a spectacular scene beyond. While strolling through a covered walkway one looked out to more immediate scenes through windows shaped like lotus blossoms, plum blossoms, fans, or of designs made from intricately carved wood.

Greyish-white limestone rocks of every shape and size were artistically placed around the pond or piled high to resemble a mountain. Deep limestone caves added another dimension of interest. Enormous, weirdly shaped rocks added a sculptural interest to the garden. The rocks were removed from nearby Lake Taihu and chiseled into abstract forms with holes, then returned to the lake for several more years of weathering before finally being strategically placed in the garden.

Nothing short of artistic genius could have encapsulated all of these strange features into an overall breathtakingly beautiful picture. It was these gardens that inspired the poets and painters of China to produce some of their greatest works.

What a challenge lay ahead of me in landscaping our 10 feet by 8 feet miniature Chinese garden. As stated, all of the trees and shrubs used in the garden would be in pots sunk into the sand, with a covering of earth concealing their rims. The only un-potted plants are the creeping thyme which I used liberally around the pond and between the rocks. For this I made deep pockets of earth to allow the thyme to spread over the harsh rim of the pond, or sometimes to fall from high rocky ledges to give a softening effect.

As oleanders are often seen in Chinese gardens I made cuttings and when they were rooted placed them in small pots where they became miniaturised. Roots of bamboo were put into shallow bonsai pots to make a long bamboo hedge. A daphne, stripped of its bottom leaves and put into a bonsai pot, became a very realistic looking shade tree near the entrance. A miniature rose, kept well pruned, adds a note of colour along with the oleanders, the peach tree and the miniature rhododendrons (each in its season so that from spring until autumn there is some colour somewhere in the garden, ending with the colourful miniature Japanese maples in the autumn, one of which grows from the top of a rock mountain)

Always, I had to use the utmost restraint in colour so that at no time would there be more than one or two flowering trees or shrubs in bloom together, and so that none would clash with one another and cause disharmony in the total picture. As in all of the great gardens of the world colour was used for accent only.

But now let us turn back the clock some four or five hundred years, and pretend that your Chinese host has invited you to stroll around his (our) garden. From the street only the moongate entrance will be visible as a high wall will surround the entire estate. The moongate will serve as a frame through which you will see a second wall, in front of which will be an arrangment of rocks and greenery. The second wall inside the formal courtyard prevents evil spirits from entering the estate as they can only travel in a straight line. Thus you are forced to turn to the right or to the left in order to reach the gatehouse behind this second wall. There your host will greet you ceremoniously and together you will pause and admire the scenery at this long end of the pond. In the centre of the pond is a zig-zag bridge and in the distance a rocky shoreline with a simulated mountain of rocks and greenery cascading down to the water, a small waterfall and between the two a beautiful little airy pavilion perched on a rocky promontory.

From the gatehouse you will stroll along a stone path towards the covered walkway, but not before stopping to admire the dramatic high hill on your right with its mass of rhododendrons. The hill is crowned with jagged rock mountains. If the day is not too hot you may wish to climb to the top of this hill from where a spectacular view of the whole estate is obtained.

Once inside the covered walkway that zigs and zags along the rocky shoreline, you will notice the intricate carving of the windows on your right while enjoying the scenery that is open to view on your left.

The walkway terminates at the grand porch of the main house with its railing all around supported by marble posts with various carved beasts on their tops. Your host will invite you inside his spacious sitting room for tea. While you sip your jasmine tea in this high-ceilinged room, amidst the splendour of precious antique furniture, scroll paintings, framed marble abstracts, sculptured jade and so on, your eye will also be directed outdoors through the long multiple casement doors (now open) to the magnificent scenery beyond of pond, rocks, trees, mountain, and a closer view of the little pavilion.

After tea your host will want to guide you around to the other side of the pond. Leaving the main house, you will walk through a heavily wooded area before mounting a series of steep steps past several rock sculptures of considerable size, past a clump of oleander bushes, until you arrive in a clearing where the pavilion is located high above the water. Your host will ask you to sit for a while with him inside the pavilion and admire the view down the length of the pond to the gatehouse and formal entryway at the far end. Perhaps he will quote from China's great poets, or discourse on some philosophical theme. While you talk you will be soothed by the sound of the rippling stream which falls gently as a waterfall into the pond below.

Leaving the pavilion you will descend steps into an open-ended cave, or grotto, with giant boulders on either side and on top. If it is a hot day you will welcome the relief from the heat that this cave brings. Emerging from the cave you will climb upward into the sunlight and find yourself now on the other side of the pond. Your host will direct you to a flat rocky ledge which projects out over the water.

There you will have a full view across the water to the main house nestled among large trees and also the covered walkway with the green cascading down through the rocks. Here your host will invite you to assist him in feeding his multitude of large goldfish from the breadcrumbs that he has brought with him for the purpose.

Resuming your walk you will pass a long thicket of bamboo interspersed here and there with abstract stone sculpture which you will admire. Now you will come to a fork in the path. On the left will be the path leading down to the zig-zag bridge while the other will continue on towards the formal entryway from whence you commenced your tour of the estate. It is at this fork that your host will bid you farewell, he taking the bridge short-cut back to his house across the pond, while a servant will escort you past more trees, bamboo and rocks to the exit at the moongate. But not before you admire once more that high hill across the pond with its jagged mountains and masses of rhododendrons. Once outside the moongate your coolies will be waiting to carry you on your curtained chair down the narrow streets to your own house.

Both the making of this Chinese garden and the daily maintenance required have been pleasurable — sometimes I think too pleasurable as our other gardens suffer some neglect as a consequence. To protect the buildings from rain and the whole from falling leaves we constructed a clear fibreglass roof, supported by 6 and 7 feet treated poles, whch extends some 3 feet out on all sides over the garden. This roof has the additional advantage of allowing us to feed the fish and do whatever else is necessary in the garden on rainy days.



THE MOONGATE ENTRANCE

Tourists who come to see our garden often linger at length over the Chinese garden. Perhaps the nicest compliment came from the former Chinese Ambassador, who had lived for some time in Suzhou and had spent much time in those "scholars' gardens" that are now open to the public. "I am home again", he said.

Whatever your preference in garden style, it can be made in miniature and bring all the satifaction that a normal sized garden would, with the added bonus of elevation so that no stooping is required.



OVERALL VIEW OF THE CHINESE GARDEN

Forest Lodge; a Garden in the Adelaide Hills: Part 1

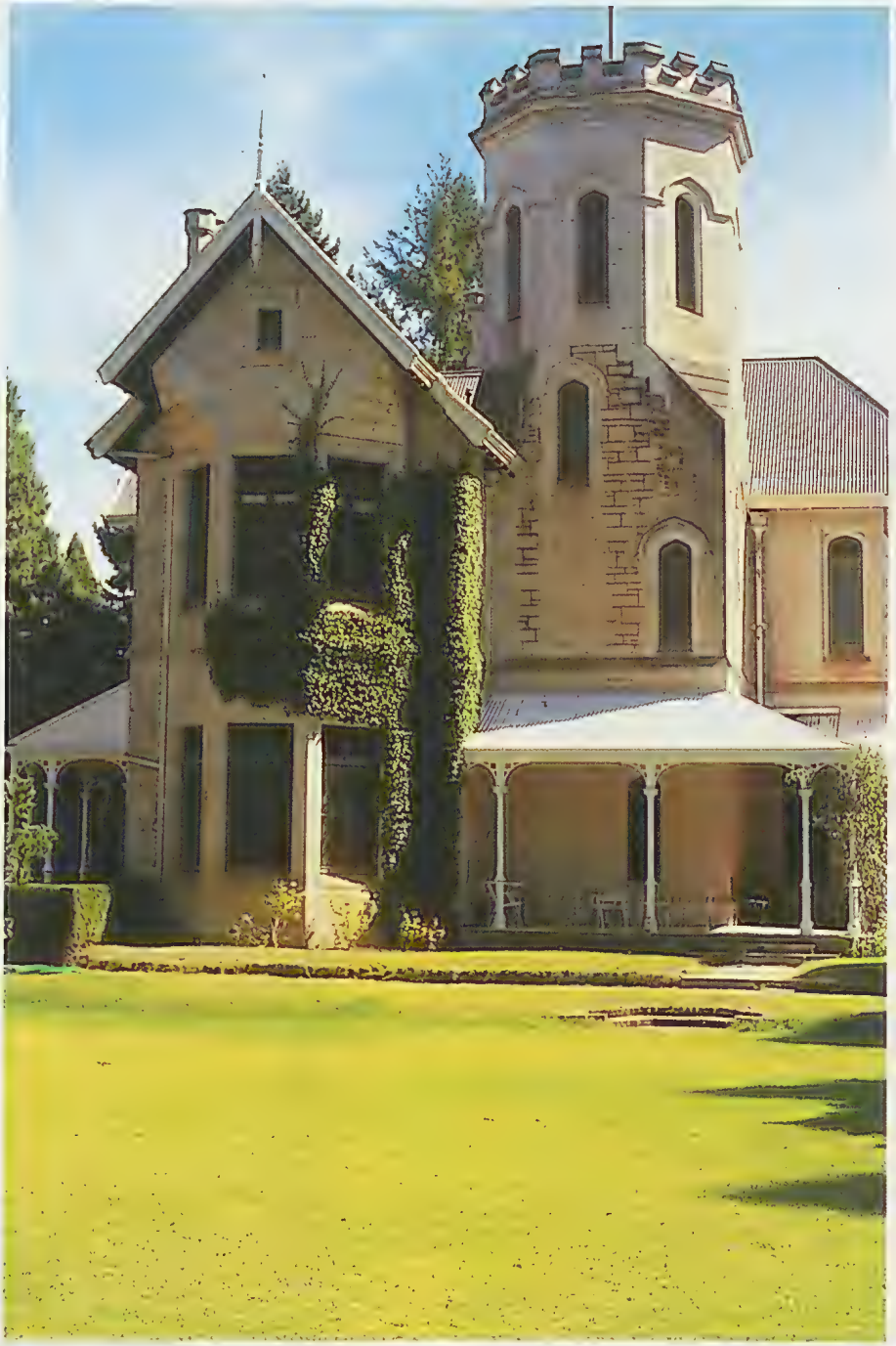
by Tempe L. Bagot

The following is the first of a series of three articles on the garden of Forest Lodge, which together constitute a condensed version of Tempe Bagot's study of the garden, for which she was awarded the Australian Garden History Society's prize in 1986 for the best survey and report on a historic garden or park.

Part 1 deals with the history and topography of the Adelaide Hills and describes the garden as it is to-day. Part 2 will trace the development of the garden from its beginnings in 1890 up to the death of Walter Bagot in 1963, and Part 3 will deal with recent developments and the problems of maintaining a garden such as this at the present time.



THE ARCH LEADING TO THE CROQUET LAWN



THE HOUSE FROM THE CROQUET LAWN

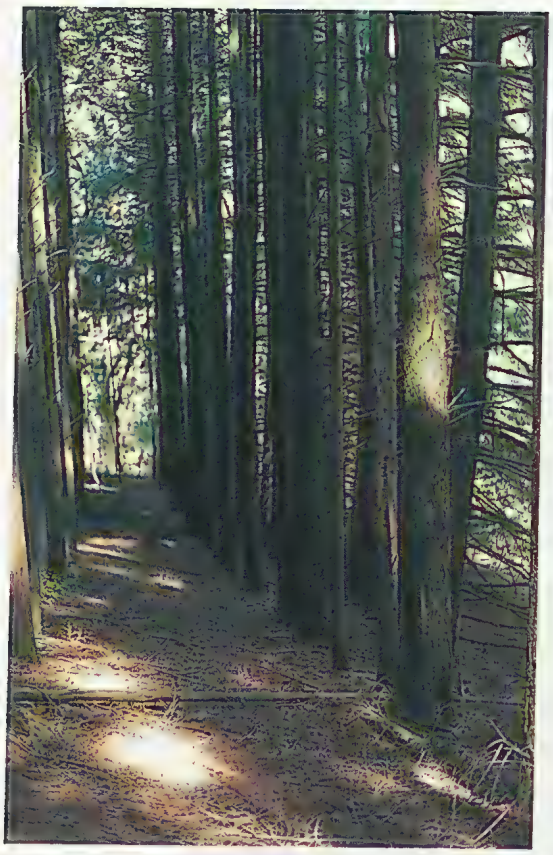
(all colour photographs by Patrick Bagot)

Introduction

In South Australia, at the end of the nineteenth century, a number of colonists, chose to take advantage of the favourable climate and growing conditions of the Adelaide Hills. The Hills had been made accessible by the newly built railway from Adelaide, and the cool conditions provided a welcome relief from the dry heat of the plains. These people were able to pursue their interests in botanical collections, at that time a subject of world-wide fascination. Consequently a large number of gardens were established, varying in accordance with the interests and dedication of the owners.

In 1890 John Bagot built a house and laid out a garden on 11 hectares and called it Forest Lodge. For almost a hundred years his interest in this garden has been continued by his son and grandson.

The garden, which was laid out in the Victorian Gardenesque style, remains largely in its original form and is a rare example of this style in Australia. It is also significant for its extensive collection of gymnosperms, which in 1943



BOSQUE OF PSEUDOTSUGA MENZIESII

was described by Mr Lane Poole, Canberra Conservator of Forests, as the most complete public or private collection in Australia.

The contribution to the garden made by Walter Bagot is important. His profession as an architect and his unusual expertise in European garden design led him to make comparisons between the Mediterranean and the South Australian climates. An Italianate influence was introduced which was sympathetic to the Gardenesque style laid out by his father. The adverse effect of the dry climate led to the removal of unsuitable plants and the modification of the garden design.

The contribution of John Hervey Bagot over the past 24 years has been largely one of conservation; the garden has been allowed to mature with little alteration other than that necessitated by essential management practices.

The Adelaide Hills

The Adelaide Hills are a low range of mountains lying 15 kilometres to the east of the city of Adelaide. They comprise the southern part of the Mount Lofty Ranges, an upland zone which extends from the Flinders Ranges in the north to the Fleurieu Peninsula in the south. Most of the Hills are relatively low plateaux in excess of 200 metres above sea level, with a central core above 300 metres. Peaks such as Mount Lofty, at 727 metres, stand above the general summit level and are believed to represent residual hills which rose above the former Mesozoic peneplain.

The principal soils are red, yellow and grey-brown podsols. The red surface soils have a large amount of ironstone concretions, making them moderately permeable. The yellow soils are less permeable. The soils are acid or neutral and are deficient in phosphorus, nitrogen and several trace elements.

The climate is characterised by mild, wet winters and hot, dry summers. The average annual rainfall varies between 450 and 610 mm, increasing rapidly up the slopes of the Ranges culminating in an area where 1,000 to 1,200 mm are received. The higher rainfall supports a denser vegetative cover than on the Plains, and the Hillsare used as a water catchment and storage area for metropolitan Adelaide. Fifty percent of the annual rainfall falls in the winter months, from May to August; summer rains are unreliable with occasional thunderstorms, and completely rainless months are not uncommon.

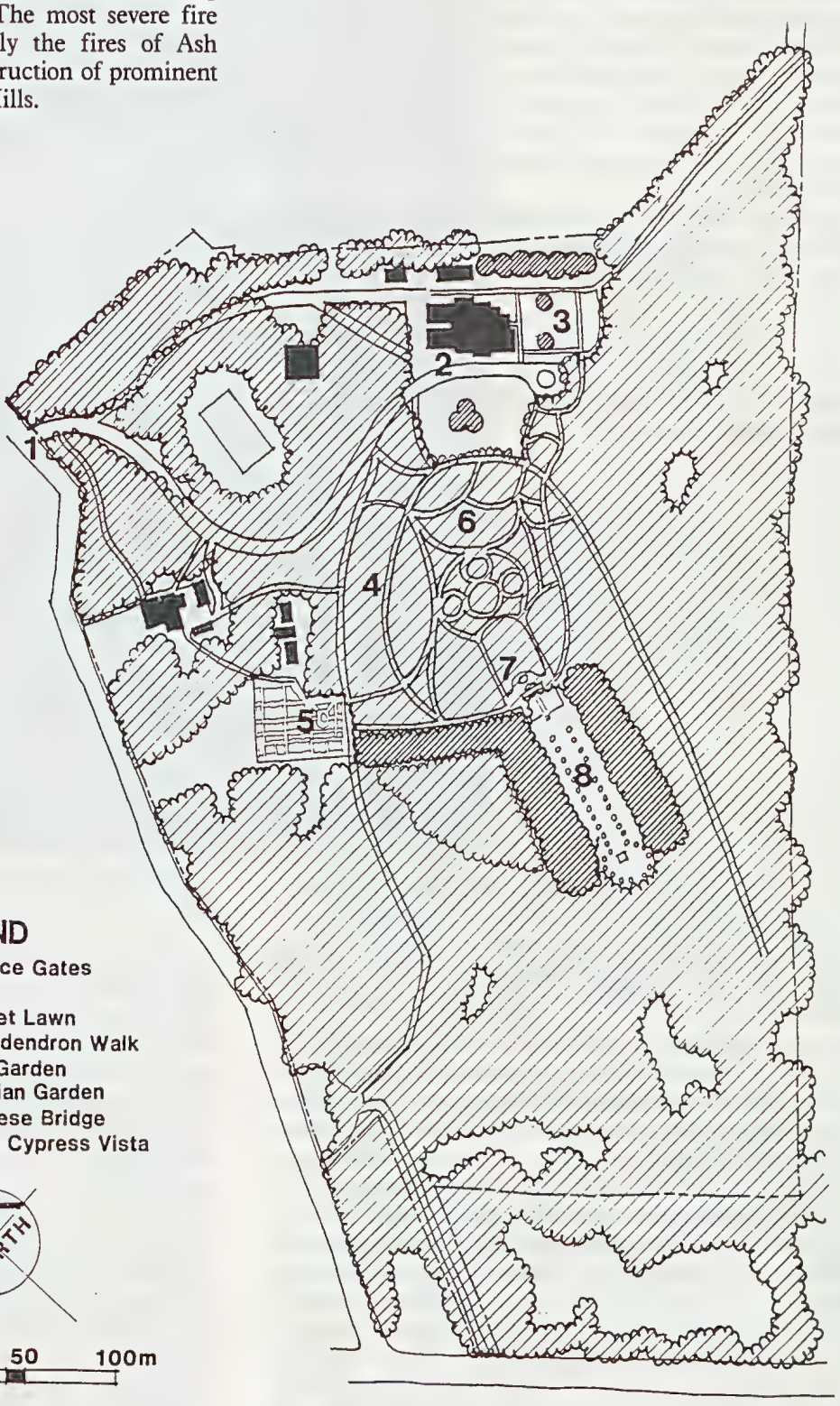
Temperatures vary from cool to cold in winter and from cool to hot in summer; average temperatures may be as low as 4 degrees Celsius in the winter, and can rise to 27 degrees in summer. Heatwaves may be experienced in summer, with temperatures averaging around 38 degrees for several consecutive days, peaking at 45 degrees or even more. Relative humidities are the inverse of that of temperatures and an average of 76 percent in July drops to 40 percent in January, and reduces still further during heatwaves.



PATH ALONG RHODODENDRON WALK

January winds are generally southerly or easterly, while July winds are predominantly westerly or northerly.

Topographical features as well as vegetation cover result in a considerable fire hazard in the Adelaide Hills, since they favour fire intensity and "spotting", while inhibiting suppressive action and evacuation. The most severe fire occured in 1955, and more recently the fires of Ash Wednesday 1983 saw the further destruction of prominent houses and gardens of the Adelaide Hills.



The Bagot Family

Captain Charles Harvey Bagot was born in 1788 at Nurney, Co Kildare, where the Bagots had lived as landed gentry since the Middle Ages. After retiring from the Army the unfavourable political atmosphere in Ireland persuaded him to emigrate with his wife and family. They reached Port Adelaide in December 1840 and settled on a property called Koonunga, where, in partnership with Frederick Dutton, Charles Bagot ran one of the largest flocks of sheep in the province. In 1844 Bagot and Dutton started the Kapunda Copper Mine, which marked a period of increased fortune for the family.

Koonunga was left to his three sons to manage, but only Christopher, the eldest, remained there. Christopher died in 1853, only four years after the birth of his second son, John, and in 1856 his widow and her young family of five went to live with Captain Bagot and his wife at Nurney House in Adelaide.

After running a cattle station, known as The Peake, over 1,000 kilometres north of Adelaide, for a number of years, John married and his love of gardens and trees led him to purchase the land at Aldgate. He was encouraged in this decision by many of his contemporaries who displayed an increasing interest in the area. After purchasing Forest Lodge he spent much time travelling overseas. collecting plants; on these journeys he was accompanied by his wife Josephine and their only son Walter, who was very close to his parents. The rest of the family history will become evident from the story of Forest Lodge.

Forest Lodge To-day

Forest Lodge lies between Stirling and Aldgate and is 15 kilometres from Adelaide.

The Approach

The entrance to Forest Lodge is flanked with a clipped holly hedge and topped with pittosporum. The gateway has a pair of formal brick piers surmounted with cast concrete urns planted with aloes. The gravel driveway ascends in wide curves the southern slope of the hillside.

There is an immediate contrast between the openness of the street and the enclosure created by the large trees. A stone edged gravel path leads from the right to the gardener's cottage, and curving to the left is the service drive. On the lower sides are holly and hawthorn hedges. Further to the right a narrow drive gives access to the gardener's cottage, which is enclosed by a hedge of *Pittosporum eugenoides* "Variegatum" . The drive steepens at the turn through a tunnel of trees and opens suddenly to reveal the large stone house set on the ridge. To the right the southern lawn falls away and provides a bright area of arrival. The drive flattens and passes alongside the house, where it terminates with a turning area, in the centre of which is a bronze fountain of a Boy and Swan, set in a bed of succulents edged with grass.

The house and environs

Ascending marble steps from the drive one reaches the entrance porch of the two storey house, built in local white freestone in the Victorian Baronial style. The lower floors on the south, east and northern sides have single storeyed verandahs with tiled floors and cast iron columns. A castellated tower rises from the north-east corner. Much of the upper level of the walls as well as the front portico and wall facing the outbuilding are cloaked in ivy and Virginia creeper.

Along the ridge to the east of the house is the croquet lawn, which is retained at its eastern end by a low wall and to the west slightly inset with a grass bank and a pair of centrally placed semi-octagonal steps. It is enclosed on three sides by walls of trees, to the north by *Cupressus torulosa*, yew to the east and a *Cedrus atlantica* and *Chamaecyparis spp* to the south. The fourth side is completed by the creeper clad wall of the house. Hedges of euonymus in the form of a U reinforce the sense of enclosure. Two *Chamaecyparis obtusa*, one on each side, introduce a formal element and two others set further away have been cut down and surmounted by marble table tops.

Straight gravel paths define the croquet lawn. The main path runs the full length on the northern side, emerging from the service drive through an arched hawthorn hedge. This path ends at two flights of masonry steps flanked with *Cupressus sempervirens*, which descend to a path leading to the Aldgate station.

Adjacent to the main path are linear beds of white marguerites and red geraniums. Against the house are beds containing roses and hydrangeas. A cycad and a *Washingtonia filifera* are single specimens that stand at the north east corner and north gable respectively. A detached single story building is on the northern side of the path.

Terracotta pots containing azaleas and geraniums reinforce the corners. and terminate the view of the croquet lawn from the house. Breaks in the northern euonymus hedge contain concrete urns which also flank the flights of steps.

The *Cupressus torulosa* on the northern boundary are so large that their permanent shade causes the paths to be covered in moss, while their shallow roots makes it impossible to grow perennials satisfactorily in this area.

North-westward from the house one single and one two-story wings extend to form a small rectangular kitchen courtyard which is secured at the end with a high stone wall and timber gate. Through the gate is the service yard, which is met at the hawthorn hedge by the main northern path leading across from the croquet lawn. This hedge is terminated at its northern end by a wall of wistaria, which screens the vegetable garden.

Clipped holly hedges border the service yard and line the driveway which descends the hill along the northern boundary.



THE JAPANESE BRIDGE *(photo: Tempe Bagot)*

The hedge finishes at a brick paved courtyard in front of the stable which, with the driveway, is surrounded by the forest slope. As the drive proceeds the trees open out to form a clearing fringed with a circle of immense Douglas firs around rhe tennis court. Oriented north and south the court is cut into the slope, creating a long raised terrace. Two English oaks shade the terrace and beneath them the grass is textured with freesias, ixias, sparaxis and babiana. Seven sandstone steps descend from the terrace to the centre of the court.

In the area of the large sloping lawn below the entrance to the house three copper beeches are closely grouped. Between the trunks of the trees is the focus of the group, a rough cut rock surmounted by a concrete urn.

The lawn is flanked by two main paths which lead from the drive down the slope. A branch from that on the west leads it in the direction of the spur. The paths curving round the lawn are met by the upper sweeping path of the Victorian garden which is cut into the hill. A rock retaining wall and planting define the base of the lawn.

The Rhododendron Walk and Rose Garden

The path flattens as it continues along the spur and is walled on the western side with a solid bank of large rhododendron species. On the left side of the path are huge conifers, through which, past undergrowth and fallen branches, can be seen the valley.

The Rhododendron Walk then opens and turns on to the formal rose garden which is edged in white quartz. The rose beds are largely overshadowed by the large conifers. Rectangular beds surrounding the rose garden in an L shape contain camellias, magnolias, rhododendrons, azaleas, Japanese maples, palms, lily-of-the-valley, heathers and succulents. Up the slope from the rose garden,set among Engliah oaks and separated from the Rhododendron Walk by a hedge and a subsidiary drive known as Conifer Walk,



THE CLASSICAL TAZZA, THE FOCAL POINT OF THE ITALIAN VISTA. PHOTOGRAPHED IN THE 1970s
(photo by permission of John Bagot)

are two brick glasshouses and a potting shed, overgrown with ivy but still intact with glass roof, brick walls and chimney.

The Victorian Garden

From below the sloping lawn the Victorian garden is laid out. The paths descend steeply with two sets of marble steps. Terracotta pots containing agapanthus edge these steps. Dry packed walls retain the slope on the high side of the path and in a shallow recess a green wrought iron seat lies beneath the canopied slopes.

The valley contours are traversed by a network of white stone edged paths which still reveal the original layout of the beds. Moss growth is prevalent wherever there is shade, on paths, tree trunks and on the stone walls.

Three grassed circles with individual holly trees in their centres are surrounded by a geometric pattern of sloping paths. As these descend they pass through tunnels of large rhododendrons. Weeping elms in island triangles mark the dividing of the ways. The upper two paths join while the lower descends further into the valley to enclose a rhododendron arboretum, centrally placed and bordered by a box hedge.

Below the arboretum the area is levelled and at the centre an elegant Victorian cast iron fountain stands in the shade of a *Rhododendron falconeri*. The fountain is edged with small rhododendrons, a pair of *Cordyline australis* and is overhung with ferns. Falling away suddenly from the pool at the base of the fountain is a semicircular grotto interlaced with rivulets of ivy, which complements the water feature and retains the levelled area. Almost disguised by its green colour and screen of shrubs a graceful Japanese bridge spans the grotto.

The bridge is appproached from the valley paths and can also be reached directly from the spurs. From the west the path steps rapidly in a series of broad treads and is known as Jacob's Ladder. A similar set of broad treads form symmetrical flights from either side of the bridge to the central area below, where a large moss covered boulder, lying in a stone edged circle, forms the culmination of the grotto.

A central path in a rectangular terrace lies below the level of the mossy boulder. It is bordered on each side by a simple stepped Japanese pergola. The terrace is planted with azaleas, rhododendrons, magnolias, and dracaenas which flourish in the moist air. Three large conifers and deciduous trees converge as the paths descend and prepare the way for the climax of the garden, which is first seen from the arched centre of the Japanese bridge.

The Italian Vista

Framed by two rows of Italian cypress and ascending walls of regularly planted conifers, a grassy sward slopes away to the focal point of the vista, a large classical urn or tazza, set on a pedestal with ornamental relief. The vista, oriented north-south, is entered from the central path of the terrace, between two urn topped piers, down a flight of marble steps. A gentle slope falls away to the monument and the sea of unmown grass is scattered with narcissus in spring. The smooth plane provides a splendid surface upon which the regimented cypress cast dramatic morning and evening shadows.

The detail of the focus is revealed as one approaches. The tazza is decorated with the Judgement of Ajax. A riot of *Crassula argentea* overflows from its rim. It is supported on a pedestal, inset with marble relief to the north and south, the east and west sides bearing inscriptions.

The marble relief embellishes the Bagot crest and the two inscriptions honour Captain Charles Harvey Bagot and John Bagot. The formality of the vista is reinforced by the background to the cypresses formed by many rows of Douglas fir on the eastern slope. Californian redwoods on the west side curve round in an L shape, where they rise up the hill beside Jacob's Ladder.

The Forests

Surrounding the garden, which extends down the southern slope from the ridge and into the valley, are areas of forest. On the eastern spur is a large plantation, predominantly *Pinus radiata*. As an extension to the western spur and adjacent to the regular planting of Californian redwoods is a collection of deciduous species, called the Spinney. On the lower slopes of the property the native eucalypt forest remains. Lining the boundary along the service drive and along Pine Street north of the quarry Wild Cherry also grows with the native scrub.

(To be continued)

Mastic on Chios

by Dorothy Downes

During the last of our years of Mediterranean wanderings in our small yacht we revisited Chios, one of the Greek islands close to the Turkish coast. On this occasion we were anchored for most of the time in the tiny harbour of Emborico, about 15 km south of Chios town. From Emborico we were able to examine the growing of mastic (*Pistaci lentiscus*) and the process of harvesting the resin obtained from the punctured bark of the tree trunk.

For 2000 years the mastic bush, or small tree (growing to about 2 metres), has been grown commercially on the southern half of Chios island. The high quality of the white resin obtained from their trees gave the Chians the monopoly of supplying the Turkish Empire, bringing them great wealth.

Mastic was used for centuries as a chewing gum, for preserving the gums and sweetening the breath. It has a delicate perfume and taste. The resin was also used in medicine and varnish-making, and the Arabs produced an oil from the berries which was edible and also used for illumination. The resin is still used in some chewing gum, and in the shops and taverns of Chios one may still buy a sweet called mastika, and a potent liqueur known as "Mastiche". However, when Turkish ladies cesaed to chew the mastik and synthetics replaced its use in varnish the value of the mastic trade declined dramatically, resulting in poverty and considerable emigration from Chios.

On a hot summer afternoon we set off to walk through the mastic countryside to one of the mastic villages, Pirgi, 12 km or so from Emborico. Mastic trees grew everywhere on the dry and stony ground. The trees need no water and grown happily in such conditions. There are no fences or walls of any kind, and we passed no houses (these are gathered together in villages). Evidently each family knows its individual trees.

The mastic tree is very dense, rounded, much-branched, evergreen, with very aromatic dark green pinnate leaves with 3 to 6 pairs of leathery leaflets, and a slender trunk clad in dark grey bark. The flowers are borne on solitary spikes, both red male clusters and brownish female clusters occuring on different trees. The fruit is globular, red at first, changing to black. The area under each tree is beaten hard, and when it is time to puncture the trunks a layer of fine white sand is sprinkled under each tree to provide a comparatively clean catchment area for the resin. The bark is cut several times during the summer, a good tree yielding up to 4 kg of mastic.

Pirgi is a large fortified village which has remained virtually unchanged since medieval times — narrow streets, stone houses, donkeys stabled in the ground floors, and walls with geometric incised plaster patterns, strings of tiny tomatoes drying on the balconies, old men drinking and conversing in the village square, and women clothed from head to foot in traditional black Greek costume. The women too were gossiping in groups on the stone doorsteps, but while they talked their fingers were busy extracting with needlepoint the remaining bits of leaf and dirt from lumps of mastic.

On our return to the harbour we were further examining some of the trees when the Greek owner, noticing our interest, approached and answered some of our questions regarding marketing. The mastic is stored in concrete-floored rooms while awaiting collection. It is then gathered in from villages and its processing centrally organised. With true Greek hospitality the owner invited us to his home for a meal of local fish. he was one of the many island Greeks who migrated to New York but retained his Greek roots. Each summer he came with his wife and two teen-age children to ensure that his children grew up with some understanding of their Greek heritage. The mastic trees we had inspected had come to him from his family, and though they brought in very little money, he still harvested the mastic. We rather wondered whether his American-born children would continue the tradition.

Stuart — or Stewart ?

by Tim North

An elegant, but surprisingly little grown member of the Tea family, Theaceae, and closely allied to *Camellia*, is variously listed as *Stewartia* (more frequently) and *Stuartia* (occasionally).

Far more common in North American gardens than our own is *Stuartia (sic) pseudocamellia*, which, however, has its home in Japan. A small to medium tree, it has attractive single white flowers with prominent yellow anthers, yellow to red autumn foliage and flaking bark. It won a First Class Certificate from the Royal Horticultural Society as far back as 1888, when it was exhibited by Veitch and Co.

However, the species first to be cultivated appears to have been the North American *S. malacodendron*, and this was named after John Stuart, Earl of Bute, Prime Minister of England from 1762-63, who played an important part in the establishment of a botanic garden at Kew. He had a plant of this species growing at his home outside London around 1745, but when an illustration of it was first published his name was wrongly spelt for some reason; consequently Linnaeus picked up the incorrect spelling and gave it the generic name *Stewartia*.

There seems now to be some confusion on which name is correct. Some usually reliable authorities like "Hillier's Trees and Shrubs" lists the genus as *Stewartia* and so do most nursery catalogues. But it would seem that the correct spelling should, in fact, be *Stuartia*.

Whichever way you spell it, *Stuartia pseudocamellia* is a highly ornamental small tree which could be far more widely grown in this country.

BOOK REVIEWS

Ornamental Rainforest Plants in Australia

by David L. Jones; published by Reed Books, 1986; recommended retail price $35.00
reviewed by Nan Nicholson

David Jones' latest effort has certainly not arrived too soon. There is immense public interest in Australia's rainforest plants, not least for their use as garden ornamentals.

It has taken many years for rainforests to be recognized as a true Australian landscape, partly because they represent such a small land area (0.35% and shrinking), partly because they are located so far from large centres of population, and partly because of the dominant Australian consciousness of a thirsty continent. This has resulted in a common understanding that "native plants" means only those which grow in dry areas. It has also given us the ironic situation of gardeners, in areas which previously supported rainforest, clearing little remnant patches of rainforest species and planting "natives".

Fortunately this scenario is changing rapidly. The high profile of conservationists' battles to preserve remaining rainforests in Tasmania, New South Wales and Queensland has brought rainforests into everyone's living room. Apart from the heightened sensitivity to the value of rainforest ecosystems there is an increasing awareness that many of these plants are spectacularly beautiful and can be easily grown in ordinary gardens. Many gardeners are beginning to wake up that many of our commonly grown and hardy species are in fact rainforest plants — e.g. Silky Oak, White Cedar, Flame Tree, Lilly-Pilly. They have now made the connection that maybe there are many other Australian rainforest species waiting to be tried. The spread of information about just which plants are the most suitable has been handicapped by the dearth of interesting, attractive and knowledgeable books on the subject. This gap has now been at least partially filled by this work, certainly the most comprehensive book on the subject to date. I say "partially" because this is a big subject with very little scientific or horticultural research being conducted, and there is much more to be discovered and publicised. There are roughly 15,000 rainforest species in Australia, and even this detailed book deals with only 1,000 of them.

Just like the rainforest, this book has a beautiful "green" feel to it. The cover photo shows sub-tropical rainforest, but the plates and drawings inside depict the colour, texture and incredible variety of rainforest plants when observed in more detail. There are 250 high quality photographs emphasizing at a glance that rainforest is not just green leaves. The ornamental features pictured, of flower, fruit, leaf colour, plant shape or brilliant new growth, prove that Australian rainforest plants are amongst our most striking, colourful and distinctive garden specimens.

The text of this book has been thoughtfully organized. It is set out to be of maximum practical use to anyone growing either a few plants or a whole rainforest, but it is set in a framework of rainforest ecology. Thus the introduction explains what rainforest is and defines the broad classification of types. This is followed by a chapter covering the cultivation of rainforest plants, based on their observed ecological requirements. For instance, mulching is correctly emphasized as the most crucial part of successful rainforest gardening, since these plants in natural conditions need cool roots and high humus levels in the top few centimetres. Similarly, in the next chapter on "Creating a Rainforest", the author explains the selection of fast-growing exposure-tolerant pioneer species for initial planting, followed by the more sensitive plants once a canopy is established.

Both these chapters give very sound advice for growing these plants. I hope the extent of the information given, though important, does not make potential growers think that it all sounds a bit complicated. Rainforest plants are remarkably easy to grow in very ordinary gardens and show tolerance for surprising extremes of heat, cold and dryness. However, as pointed out in the text, more care means better results, and in the case of rainforest plants these are often impressive.

Given that the author lives in Queensland he has shown a commendable interest in temperate growing areas. In fact it is pointed out that temperate areas are sometimes preferable for a species which may grow too large for a home garden in tropical or sub-tropical climates, but which will be manageable in southern areas.

Although an appendix lists some suggestions for indoor plants, it is rather surprising that there is no whole section on rainforest species as indoor specimens. There is increasing interest in this aspect, as more people realize that most indoor plants are simply some other country's rainforest plants, and that Australia's are just as, if not more, interesting.

The propagation section succinctly explains methods of seed and vegetative reproduction, with useful details on seed preparation and causes of poor germination (in which I would have included depredations by mice). Strangely enough, this section is not quite adequately backed up by the propagation notes on each species in the main part of the book, e.g. *Rhodosphaera rhodanthema* is said to be propagated from "fresh seed", when in fact freshness is irrelevant in that case, but slicing through the hard woody case is essential. *Cinnamonum oliveri* has a short viability sure enough, but it is not pointed out that peeling the seed ensures almost 100% germination.

The bulk of the book is taken up with descriptions of individual species arranged very conveniently into families, with the most interesting and colourful ones, the Proteaceae and Myrtaceae, coming first. These are followed by chapters covering miscellaneous shrubs and trees; miscellaneous fibrous, fleshy plants; epiphytes, and ground-covering herbs; climbing plants; ferns; orchids; palms, cycads and zamias.

The botanical description for each plant is simple and clear, and is backed up by a glossary of terms and a diagrammatic explanation of leaf teminology. For some inexplicable

reason *Metrosideros queenslandica* is described as having bright red flowers instead of yellow. The distribution notes are helpful but do not mention whether the plant comes from highland or lowland areas. This is important as highland plants from the tropics have a good tolerance in sub-tropical and temperate areas, whereas lowland tropical species will probably not survive in cooler conditions. The appendix on species for temperate and sub-tropical conditions does not cover this lack. The "Notes on Cultivation" section of each description provides excellent, concise information on the significant features and growing requirements.

Some little known but outstanding plants, e.g. the Ferny-leafed Stenocarpus, are covered and this book should really put them on the map.

An extensive list of appendices, giving some suggestions for species to plant in various climatic conditions, is helpful for those just starting off. In addition there are lists of species for purposes such as shade and curtailment of stream-bank erosion, as well as species with specific attractions, such as fragrant flowers, edible fruit, decorative bark, or attraction to nectar-eating birds..

The aim of this book, in the author's words, "is to emphasize the wealth of horticulturally desirable plants we have in our rainforests, to stimulate interest in them as an ornamental group, and to promote their cultivation in all parts of the community." I think it does all of that and more, and I have no hesitation in recommending it as a text for gardeners, students, and all lovers of rainforest.

(Note: Nan Nicholson is author of "Australian Rainforest Plants in the Forest and in the Garden", and Manager of Terania Rainforest Nursery, in northern New South Wales).

The Oxford Companion to Gardens

ed. by Patrick Goode and Michael Lancaster; consultant editors Sir Geoffrey Jellicoe and Susan Jellicoe; published by Oxford University Press, 1987; recommended retail price $95.00
reviewed by Tim North

The list of contributors to this book reads like a Who's Who of garden history and landscape architecture — Mavis Batey, Wilfred Blunt, John Brookes, Dame Sylvia Crowe, Arthur Hellyer, John Dixon Hunt, Geoffrey Jellicoe, Maggie Keswick, Elizabeth Blair MacDougall, Betty Massingham, John Sales, William Stearn, Roy Strong, Christopher Thacker, Graham Stuart Thomas, and many more.

With names like that it could hardly be anything but authoritative. It is, in fact, a substantial work of reference, with 1,500 entries, 635 pages, 250 black and white illustrations and 24 pages of colour plates. So if you want to find out the meaning of "bosquet" or "cottage orne", or learn about grottoes and follies, or look up Robert Fortune or Lawrence Halprin or James Pulham (the pioneer of artificial rock work); or if you want to read about gardens in Bulgaria, or Egypt, or Luxembourg, if you want information on any of the 700 individual gardens that are included, this is the book for you.

I tried to find gaps, but there are few. The editors have, in fact, done a remarkable job not only with the content, but with the balance between individual contributions. Naturally in a one-volume work one cannot expect anything more than fairly brief descriptions — most rate about 200 to 300 words.

The exception, unfortunately, are the entries relating to Australian gardens, especially the main entry "Australia", which is full of misprints and errors; e.g. "Burnham Beaches" for "Burnham Beeches", "Michelangelo" for "Michelago", "Long Warren" for "Langwarrin". There are errors of fact, too; Edna Walling did not come to Australia in 1918 at the age of 20, but in 1912 at the age of 16; nor did she "convert an existing estate" for Sir Keith and Dame Elisabeth Murdoch — Dame Elisabeth did most of that herself. Professor Waterhouse doesn't rate a mention in relation to Eryldene, for which Hardy Wilson gets all the credit, while Walter Bagot steals all the limelight for Forest Lodge, which in fact was largely the creation of his father.

It is a pity that Australian gardens get such inadequate and inaccurate representation in what is undoubtedly, by international standards, a major work of reference.

(Book reviews are continued on page 227.)

Encyclopaedia of Ferns

by David L. Jones; published by Lothian Publishing Co, 1987; recommended retail price $100.
reviewed by Doug Thomas (Immediate Past President, Fern Society of Victoria)

The concept of producing an Encyclopaedia of Ferns is an exciting and absorbing one, directed as it is to growers of ferns throughout the world. This work is outstanding in every respect and is expected to be the first of several volumes which, when compiled, will provide a much needed complete reference to ferns.

The author is a highly qualified, self-employed botanist who has written and co-written several successful fern books in Australia. His experience ranges from field studies in the realm of nature to the scientific studies of the laboratory, and to the practical studies applying to the cultivation of ferns in his family colllection. He has effectively used every facet of this experience in the presentation of this book.

The book is well structured, with easily readable sequences. The author's stated aim is to stimulate interest in ferns, and this he does in fascinating and intriguing ways. For example reference is made to the prehistoric appearance of ferns in the world and that these early ferns almost certainly evolved from algae. He refers to the mystery surrounding the fertilization process in ferns which originated in that prehistoric era. There were no flowers, no pollen and quite possibly no insects to assist the process. It was said by early botanists, who had failed to unravel this "mystery", that ferns must be plants of a "hidden marriage".

The actual fertilization process is made clear by David Jones. He uses a sequence of highly magnified drawings to describe the progression of events. Similar drawings are used to explain the differences in the life cycle of ferns as compared to fern allies, for example the Selaginellas and Isoetes.

Throughout the book botanical and scientific references are not at all overpowering, yet there would be some readers who may become impatient to see that scientific fern nomenclature only has been used in the "Ferns to Grow"

AUSTRALIAN GARDEN HISTORY SOCIETY

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Annual subscriptions, 1987-88

Annual subscriptions normally fall due for renewal on 1st July each year, but renewals are accepted for one or three years.

All members whose subscriptions are due for renewal on 1st July next will find a renewal notice enclosed with this issue of the Journal.

Please renew promptly on the form provided, and thus avoid the costly necessity of sending out reminder notices.

The rates now applicable are:

Ordinary membership — $20.00 per year; $60.00 for three years

Family membership — $30.00 per year; $90.00 for three years

Corporate membership- $35.00 per year; $105.00 for three years

Annual Conference, 1987

As already announced, the 1987 Annual Conference and Annual General Meeting will be held in the Southern Highlands of New South Wales between 13th and 16th November.

The outline programme is as follows:

Friday 13th November

Coaches will pick up members arriving by air at Sydney airport at 9.15 and 10.15 am.

Visit Mount Annan Botanic Gardens (under construction), near Campbelltown, and Camden Park, at Menangle. Picnic lunch at Camden Park; house and grounds open for inspection.

Afternoon tea at Riverside Park, Burradoo. Dinner at Parmy's Woolshed at Berrima.

Saturday 14th November

Visit Hillview, Oldbury Farm and Whitley, near Moss Vale. Picnic lunch at Whitley.

In the afternoon visit Throsby Park, Moss Vale.

Annual General Meeting, followed by open discussion and lecture, at Clubbe Hall, Frensham School, Mittagong. Guest speaker — Dr Peter Valder.

Formal dinner at Frensham School.

Sunday 15th November

Visit Retford Park and Milton Park, Bowral.

Morning tea, followed by short talks, at the Conference Centre, Milton Park Country House Hotel. Buffet lunch at Milton Park.

Those returning home by air this day will be taken by coach to Sydney in the afternoon.

For those remaining, afternoon tea at Yarrabin, Bowral, followed by a free evening.

Monday 16th November (optional extra day)

Visit Mereworth near Berrima, Bendooley (including the Berkelouw Book Barn) near Berrima, and Moidart, near Bowral. Picnic lunch at Moidart. Coaches leave for Sydney airport in the afternoon.

The theme for this Conference is "The Southern Highlands — Planning for Change".

Accommodation

Accommodation is available at local motels (Burradoo and Mittagong) and also at Milton Park Country House Hotel.

Registration fee

The registration fee will be $150.00 per person. This covers all coach travel, morning and afternoon teas as indicated on the programme, lunches each day and dinner on Friday and Saturday nights. It does not include hotel/motel accommodation or breakfasts.

An additional charge of $20.00 per person applies to the optional extra day on Monday 16th November.

Registrations must be made on the registration form enclosed with this Journal. Places are strictly limited and all applications will be processed in strict order of receipt.

Registrations will not be accepted from members whose annual subscription is in arrears. Members paying the ordinary rate of subscription who wish their spouse/partner to accompany them should convert to family membership before registering.

State News

Southern New South Wales

A week-end inspection of gardens in the Orange district on 11th and 12th April, marked by perfect autumn weather, was attended by 120 members from many parts of the State. A dinner on the Saturday evening was held in the Dining Hall of Orange Agricultural College. The guest speaker at this dinner was Professor Carrick Chambers, Director of the Royal Botanic Gardens, Sydney; his topic was "Regional Botanic Gardens: Paradise for the Provinces ? Nightmares for Governments". The week-end concluded with a picnic lunch in the new Orange Botanic Gardens, now under construction, provided by the Friends of the Orange Botanic Gardens. Miss Mary Mahony, Chairman of the Gardens' Co-ordinating Committee, explained the project.

A visit to the Beecroft Peninsula, on the New South Wales south coast, is planned for either 13th or 20th September.

This will include a visit to a local art gallery, which will be holding an exhibition of forty engravings from Banks' Florilegium, and to the Point Perpendicular Lighthouse. It is hoped to have two expert guides on this occasion, one to the native heathlands, and one to the local bird life.

On Sunday 18th October a return visit will be made to gardens in the Crookwell/Binda and Woodhouselee areas.

Sydney Area Branch

On 23rd March 16 members met at the Royal Botanic Gardens to form the nucleus of an organizing committee for the Sydney Area Branch of the Society.

This group, which collectively indiated a wide range of skills and interests, has undertaken to research a number of projects which will culminate in garden and landscape inspections, talks by experts, and film/video presentations from library and museum resources. For example, Carol Henty is researching the gardens associated with the houses of the eminent architect, the late Professor Leslie Wilkinson; Diana Hazard is researching the use of Australian planting in the gardens and streetscapes created at Castlecrag by Walter Burley Griffin, the architect of the Canberra plan.

The public works under construction around Sydney to commemorate the Bicentenary include a vast amount of planting in gardens, such as the Chinese Garden at Darling Harbour, Macquarie Street and Circular Quay. Descriptions of these works by the landscape architects responsible for them should prove most interesting.

In 1988 visits will be made to the Royal Botanic Gardens Annexes at Mount Tomah and Mount Annan.

Recording of old gardens, rare plantings such as in old cemeteries, encouragement of the presentation of papers, and liasion with organizations with similar interests will be investigated.

Offers of assistance with this pogramme from members and friends are eagerly sought. If you can offer some expertise or a helping hand please telephone Ken Digby on (02) 918.2830 or Elizabeth Richards at the Historic Houses Trust, (02) 692.8366. Forthcoming functions in the Sydney area will be advertised through the Journal, or if arranged at short notice by direct mail.

Victoria

The Annual General Meeting of the Victorian Branch will be heldon Tuesday 16th June at 7.45 pm at Maudsley House, 101 Rathdowne Street, Carlton. The guest speaker will be Professor George Seddon, who will speak on "Austral Anthropomorphs (including May Gibb and William Ricketts). All members and their friends will be welcome.

Canberra/Monaro/Riverina

This Branch is expanding both in numbers and the range of its activities, which included participation in Heritage Week in Canberra in April — displaying books, photographs of old gardens and even old garden edging tiles.

Plans are being made for a week-end seminar on 25th and 26th July in Wagga Wagga. The topic will be "Country and Cottage Gardens". For further information contact Richard Ratcliffe on (062) 81.9198 (office) or (062) 86.1159 (a/h).

South Australia

The Annual General Meeting of the South Australian Branch will be held on Wednesday 22nd July at the Botanic Gardens Lecture Room. The guest speaker will be Mr Richard Nolan, who will speak on Old Government House and its gardens.

Other activities planned for later in the year include:

a picnic and visit to gardens in the Southern Vale on Saturday 17th October;

"Gardens in Time", an exhibition and lecture on gardens organized by The National Trust, from Friday 6th to Sunday 8th November;

Christmas drinks on Wednesday 9th December, venue to be announced.

BOOK REVIEWS (continued)

chapter. To offset this a photograph or a sharply defined line drawing is used to describe the plant, and a clear, easy to read text relating to its distribution and cultural needs is included.

To many fern growers, the question often arises as to whether one should lime the soil or not. David Jones discusses soil types for ferns, referring in particular to acid, clay, alkaline, sandy and waterlogged soils. He sets out their major physical components and, in some instances, indicates the fern species which thrive in these soils in nature. The soil additives — leaf mould, peat moss, peanut shells and others — are all dealt with in a precise study and their relative usefulness to ferns is made clear.

The section covering cultivation, propagation and hybridisation is excellent. Setting up a culture in which ferns can be grown from spores, propagating from bulbils and auricles, repotting and vegetative propagation are all described in simple language and made easy to follow by sharp black and white photographs.

A chapter is devoted to a comprehensive study of insect pests. Each type of insect and its feeding preferences is fully described, as is the means by which it can be controlled.

The photography and art work throughout the 433 pages are of high quality, making the task of fern identification just that little bit easier for enthusiasts.

The Australian price of $100 per copy should not limit the distribution of this Encyclopaedia; after all, there is no limit to the range of plant-oriented people it can help.

Books Received

The Australian Garden, by John Patrick
(Nelson; new paperback edition 1987; recommended retail price $19.95)
Growing Lilies, by Derek Fox
(Croom Helm, 1985)
Exotic Tree Fruit for the Australian Home Gardener, by Glen Tankard
(Nelson, 1987; recommended retail price $24.95)
Grow What Small Plant; Australian Plant Study Group
(Nelson, 1987; recommended retail price $29.95)

GARDEN CUTTINGS

A Garden Course in a stately English mansion

A five-day garden course will be held at Somerley House, near Ringwood, Hampshire, from Monday 22nd June to Friday 26th June 1987. The course is available to 12 to 14 guests, either daily or residential, and will include visits to Stourhead, Cranborne Manor, Mottisfont Abbey and other. The guide and lecturer will be Jenny Hook, a garden designer and Honorary Secretary of the Garden History Society.

Somerley House was designed by Samuel Wyatt in the mid 1700's, and stands on the edge of the New Forest in 7,000 acres of parkland, overlooking the River Avon. It has been the home of the Earls of Normanton since late in the 18th century. The present Earl and Countess welcome guests and host luncheon and dinner parties.

Illawarra Garden Festival

The Illawarra Garden Festival will be held in the Wollongong Town Hall, Crown Street, Wollongong, on Saturday and Sunday 12th and 13th September 1987. As part of the Festival a number of private gardens will be open to the public both on this weekend and also on the following weekend, 19th and 20th September. Details are available from the Town Hall.

A new weed wiper

A new rotary herbicide wiper has been developed at the USDA's Agricultural Research Station at Kearneysville, West Virginia. The wiping pad is made of polyurethane foam in the shape of a flattened doughnut. It is covered with heavy denim and rotates parallel to the ground at adjustable speeds and heights; a circular pipe distributes the herbicide inside the pad. A free rotating wheel, larger in diameter than the wiping pad, is mounted just above the pad. When the wiper moves along a row of trees a tyre on this wheel rolls gently around each tree trunk and prevents the herbicide laden pad from touching the tree.

Tests have shown that the wiper makes unnecessary repeated herbicide spraying. Also there is no danger of herbicide drift. (From "Agricultural Research", Vol 33)

The value of a good garden

Studies in the U.S. show that landscaping is as good as, or a better investment than other home improvements, provided that its true worth is included in the sale price of a property. For example, a swimming pool returns only 20% to 50% of its cost when the property is sold, a bathroom re-modelling 80% to 120%, a kitchen renovation 75% to 120%, while landscaping returns 100% to 200% of its cost.

Accelerating growth

Researchers at the Plant Genetic Engineering Laboratory at the New Mexico State University have developed a method that speeds growth of cactus to twenty times normal. In six months they grow plants to the size that they attain in nature in ten years.

Tissue culture techniques are being used to clone 34 species of cactus. By modifying the tissue culture medium with special combinations of nutrients, vitamins and growth hormones they achieve extremely rapid growth of the plantlets. This accelerated growth continues until the plants are planted out, then slows to normal.

Plants of the past

'The Avant Gardener" (published by Horticultural Data Processors, New York) reports that "historic gardens have become a passion" in the U.S. with growing enthusiasm for old-time species and varieties of plants. A Californian nurseryman who is specializing in "re-introductions" is reported as saying that there is a growing demand for plants "which have been forgotten and which should be available to-day to delight the tastes of home gardeners".

Product News

The latest addition to low-voltage outdoor lighting systems provides an all-round, brighter light which is ideal for pathways and steps, barbecue areas, driveways and general security.

Offering an upward illumination, the new "Hi-Light" is a cylindrical, strong plastic tube with integral ground spike and clear lens. The measurements are 43 cm above ground and 7.5. cm diameter.

The "Hi-Light" produces 21 watts and must be used with a transformer to reduce house voltage to a safe 12 volts. Low voltage garden lighting can be installed by the average home handyperson, can be moved from one area to another, and is safe even where there are children or pets.

Further details are available from the distributors, Wood n'Rope Pty Ltd, 7 Muraban Road, Dural, NSW 2158, telephone (02) 651.1537. The retail price is approximately $30.

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to
October 25th, 1987

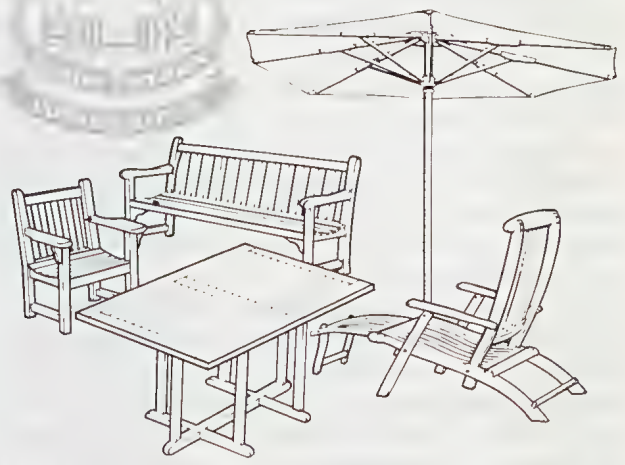
A tour of gardens and historic places personally conducted by Shirley Stackhouse and John Morris. It will follow the style of the very successful Friends tour of South Australia last Spring and include a number of private houses. Tour numbers are limited.

Shirley Stackhouse, M.A.I.H., Gardening Writer for the Sydney Morning Herald and Woman's Day, and author of Shirley Stackhouse's Gardening Year, will be the horticultural guide.

John Morris is well known to Sydney people as the former Director of the National Trust. With his wealth of knowledge and keen love of history, he will provide an informed introduction to the houses of Victoria.

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GARDEN TOUR OF U.S.A.

MAY/JUNE 1988

Following a successful U.S.A. garden tour in 1986, we are planning, in conjunction with Passages Unlimited Inc. of Boston, Mass., a second tour for spring/early summer of 1988, again personally conducted by Tim and Keva North.

We plan to visit gardens in and around San Francisco, Washington D.C., Philadelphia, and Boston. The itinerary will be published in the August/September journal. In the meantime, anyone who may be interested is invited to write or call

THE AUSTRALIAN GARDEN JOURNAL
P.O. Box 588, Bowral, N.S.W. 2576
(048) 61 1884

Garden Week '87

It was a pleasant and stimulating experience to attend the official opening of Garden Week '87 last March, organized by the Nurserymen's Association of Victoria in conjunction with VCAH Burnley.

The official welcome ceremony was introduced by Master of Ceremonies Mr James Davis, Principal of VCAH Burnley, and opened with the National Anthems of Australia and Japan, played by the Band of the Royal Australian Air Force. Mrs Natalie Peate, President of the Nurserymen's Association of Victoria, welcomed the guests, in particular the distinguished Japanese guests, Mr Takahashi, Senior Consul for Japan; Mr Yamaguchi, Senior Councillor of the Nippon Bonsai Association; and Dr Hiro Kitaoji, Director of the Japan Seminar House.

The Honourable Joan Kirner, MLC, Minister for Conservation, Forests and Lands, gave the Invitation Speech, to which Mr Takahashi responded. Mr Yamaguchi, with Dr Hiro Kitaoji acting as interpreter, then officially opened the Japanese Horticultural Art Exhibition. This was followed by the firing of a Ceremonial Arrow to celebrate the establishment of friendship through horticulture, by Mr Andre Sollier, and a Shakahachi music recital on the traditional Japanese bamboo flute, by Mr Riley Lee.

The presentation of a bonsai Satsuki azalea marked a generous gift from the Nippon Bonsai Association to VCAH Burnley; unfortunately, however, the plant could not be on display owing to quarantine regulations.

Congratulations are due to Mr Davis and his committee for a most inspiring official opening to Garden Week.

Keva North.

Flowers on Furniture

by John McPhee

The Australian National Gallery has in its collection two examples of the late 19th century enthusiasm for painted decoration on furniture and household objects. A small tilt-top table of about 1883 and a small box of about 1890 are both of Tasmanian origin and decorated with Tasmanian wildflowers.

The table is of particular interest, not only for the quality of the painting, but also because we know an especially interesting aspect of its history.

The Tasmanian Juvenile and Industrial Exhibition, held at Hobart and opened on 6th February 1883, had three sections for exhibits submitted by persons under the age of twenty-one and a fourth section open to all persons and firms wishing to show all manner of things. In the Juvenile Section various classes included opportunities for the exhibition of Handwriting, plain; Ornamental Penmanship; Antimacassars; Drawings; Paintings; Metalwork and Carpentry, and Apprentices' work in other trades; Collections of birds' eggs and native birds (stuffed); Leatherwork, wool flowers and wax flowers; Original Music, Table-top Fernwork; Fancy boxes; picture frames etc, etc., all indicative of the pleasures and pursuits, amateur and professional, of the time.

In the Open Section, commercially oriented exhibits were more common but still there was great evidence of the pursuit of various hobbies and pastimes. The decoration of furniture, especially table tops with fernwork, penwork or painted designs, is well represented. The official catalogue of the exhibition records that a Miss Bell of Hobart exhibited in this section, as item 1441, "3 Oil Paintings, Painted Table and Worked Table Cover, Native Flowers". The painted table of Huon pine (*Largarostrobus franklinii*) is that now in the Australian National Gallery collection. Like other entries, Miss Bell's is indicative of the popularity of painting and embroidery as a pastime. The common interest in Australian flora, in particular local species, is reflected in the wreath of flowers Miss Bell has painted on the table lid. Clockwise from the Tasmanian waratah (*Telopea truncata*) the wreath includes cheese berry (*Cyathodes glauca*), kangaroo grass (*Themeda australis*), grass tree (*Richea dracophylla*), native cherry (*Exocarpus spp*), silver wattle (*Acacia dealbata*), clematis (*Clematis aristata*), blue love creeper (*Comesperma volubile*), purple bottle brush (*Melaleuca squamea*), blue gum (*Eucalyptus globulus*) and mountain laurel (*Anopterus glandulosus*). Of these, the waratah, the cheese berry, the grass tree and the mountain laurel, are endemic to Tasmania.

Although Miss Bell showed the entire table, other exhibitors showed table tops alone. Many painted and decorated table tops have survived with no evidence of having ever been used for the purpose for which they were intended and have remained as decorations to be hung on walls. Stylistically, the table appears to be a little earlier in date, perhaps of the 1860's, although furniture made of light



coloured woods, such as Huon pine, was more popular in the 1880's. This could be explained by either the maker, Samuel Smith, whose mark is twice stamped in ink under the carriage, not being aware of current furniture styles, or the painted decorations not being contemporary with the manufacture of the table. It is unlikely that the decoration is very much earlier than the date of the exhibition.

Nothing more is known of Miss Bell, other than that she exhibited at the Juvenile and Industrial Exhibition and gave her address as Hobart.

The box of kauri pine, with its painted decoration of clematis (*Clematis spp*), is painted less finely and without an eye for botanical detail. It is, however, a delightful example of the skill of the hobbyist to pleasingly decorate a utilitarian object. Perhaps the painted decoration on this box turned an empty and no longer useful object to a useful purpose. Although this may be correct and the box may once have been a cigar box, it is also possible that the box was made and decorated for a specific purpose. It is easy to imagine it as a writing or handkerchief box, or even as a dressing table tidy.

Both the box and Miss Bell's table help us to gain an insight into the interests and leisure time activities of women in the late nineteenth century.

I wish to thank Mrs Mary Cameron, Honorary Botanist, Queen Victoria Museum and Art Gallery, Launceston, Tasmania, for her assistance in identifying the plants depicted on the table.

Note: John McPhee is Senior Curator, Australian Art, at the Australian National Gallery



above—left:
Miss Bell, decorator
Samuel Smith, Hobart, cabinetmaker
active 1854-1899

Table. c.1883
oil paint, Huon pine, brass and ceramic castors
74.0 x 60.0 cm diameter

Australian National Gallery

opposite:
Tasmania

Box. c.1890
oil paint, kauri pine
7.0 x 26.1 x 19.3 cm

Australian National Gallery
Gift of Diane and John Blaine 1986

A Botanist's Alphabet; K — L

by Brian Morley

Kalmia

There are about eight evergreen species in the American genus *Kalmia*, which commemorates the Finnish botanist Pehr Kalm (1715-1779) who collected plants whilst travelling in North America between 1747 and 1751. However, *K. latifolia*, "Calico bush" or "Mountain laurel", had already reached gardens in Britain by 1730, and it was sufficiently well known for John Ruskin to have sung the praises of its curiously delicate flowers; "bosses in hollow silver, beaten out apparently in each petal by the stamens instead of a hammer".

The anthers of the stamens are indeed situated in little pockets or folds in the corolla, the lenghtening filaments bending like a bow under tension so that when disturbed by a visiting insect, the stamens spring toward the centre of the flower, releasing pollen onto the insect. The corolla pockets are noticeable on the buds as well as open flowers of all species.

K. polifolia var microphylla grows in the central Rocky Mountains in Colorado where this photograph was taken, but extends elsewhere in boggy situations in eastern North America.

K. latifolia has been the subject of selection work in recent years and a number of interesting American cultivars with different flower colours have been produced. However, the common pink-flowered form is very lovely and grows well into a medium sized shrub not unlike a rhododendron. It is the most striking of the species. Kalmias are members of the Ericaceae and should be grown like rhododendrons.

K. angustifolia is about 1 metre tall and forms thickets; it is somewhat variable in habit, leaf shape and flower colour and is the least interesting of the species in my opinion.



KALMIA POLIFOLIA VAR. MICROPHYLLA: LAKE BRAINARD, COLORADO *(photo: B. Morley)*



KALMIA LATIFOLIA CULTIVAR, NORFOLK, CONNECTICUT *(photo: Keva North)*

Lavatera

Lavatera comprises some 25 species with a distribution range wwhich extends from the Canary Islands through Europe and the Mediterranean region into the Himalayas, Central Asia and Siberia, into Australia and also California.

Several species are easy to grow and attractive garden plants better suited to informal cottage-style gardens. *L. assurgentiflora* is native to the offshore islands of California, grows to 3 metres tall with a substantial little trunk and many deep pink flowers often more than 5 cm long. It is naturalised in New Zealand.



LAVATERA PLEBEIA, ARKAROOLA, SOUTH AUSTRALIA *(photo: R. Hill)*

L. cretica is another exotic species, this originating from the Mediterranean area. It has lilac-pink flowers and can grow about 1.5 metres tall. The cultivar "Silver Cup" has received critical acclaim since it was released several years ago, having a striking pale silvery pink flower colour.

Lavatera differs from the related genus *Malva* in having the secondary calyx segments (or epicalyx) fused together, not unfused to each other. In most respects the genera have a similar appearance and one could be forgiven in confusing the two.

L. plebeia is considered a native plant in Australia with a distribution which extends through all States in a wide range of different habitats from coastal situations (when the leaves are velvety and the flowers white) to inland (when the leaves tend to be less hairy and the flowers are purple to lilac or even white). This variable species is superficially similar to European species, but seems to have predated the arrival of introductions on the basis of early botanical exploration here.

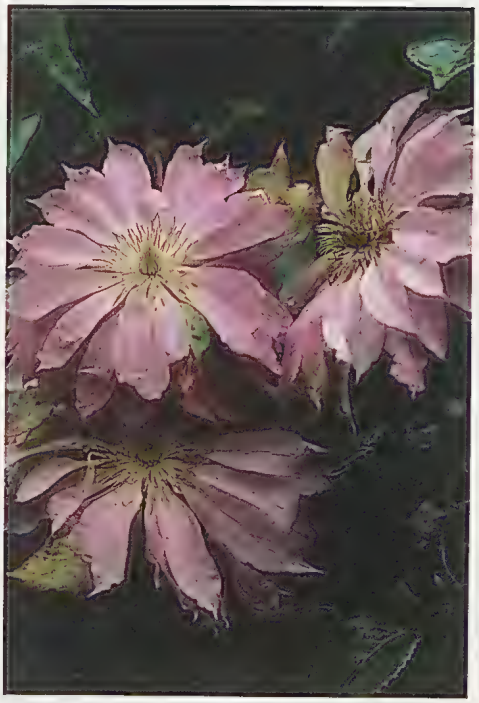
A Gardener's Miscellany of 19th Century Plants

by Trevor Nottle

Identifying plants over the telephone was a task set by an enquiring lady. "My husband found some metal labels in a little garden shed he was knocking down and I thought you might be able to tell me if the roses are still available, and where I could get them. The labels are made of some soft metal, my husband thinks lead most likely, and the names of the roses are "Duchess of Edinburgh", "Countess of Lovelace", "Souvenir de J.L. Delbard" and "Nelly Moser". You must get lots of calls like this but I hope you won't mind helping me. I don't know anything about gardening but I have read your book".



DUCHESS OF EDINBURGH



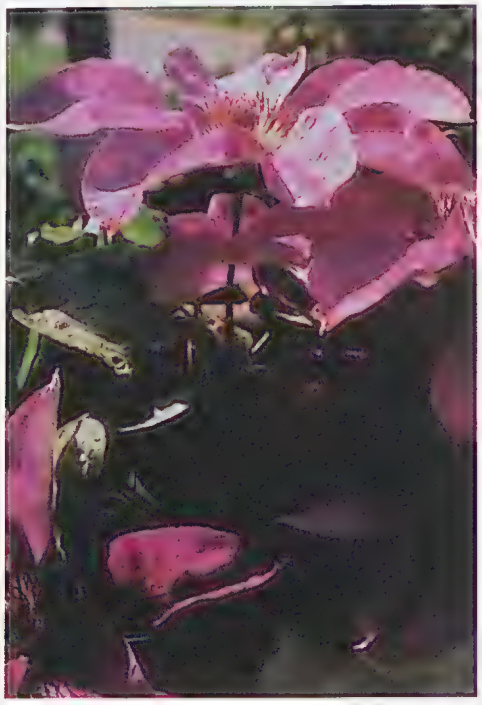
COUNTESS OF LOVELACE

The task was made somewhat easier because the names told me immediately that the plants were not roses! This was lucky, as so few of the old rose varieties have survived from the thousands that were bred and named. These particular mystery plants were Clematis, and as a group the older hybrids survive in good numbers still, with forms and colours not yet bettered by more recent introductions. My caller thought they must have been old roses because I was the person who knew about them ! Despite our misunderstanding I was able to tell her something about the plants named on her labels. And I hope she may yet to decide to try a few of them.

"Duchess of Edinburgh" (1876) is a remarkable flower, distinctive and unique. It is a double white flower of great depth, with a circlet of leaves at the back of each bloom (after the fashion of *Anemone nemerosa* "Bracteata"). The flowers are almost globular when fully expanded and are held on strong stems. The flowers are often tinged with green, a demerit for purists but attractive to floral arrangers and gardeners. The plant is vigorous and has light green foliage. Although the main season of bloom is in early summer and is usually over before Christmas, it will throw occasional blooms in autumn. This variety blooms from old wood, so pruning need only be light in most years.

"Countess of Lovelace" (circa 1877) has a reputation for being a rather temperamental old dear but one worth a little fuss. Steely lilac-blue flowers are packed with 50 or more narrow, pointed petals and set off by a greenish eye. The display of flowers is very good even though growth seems slight. The difficulty appears to be in getting started, so extra care needs to be given to watering and feeding during the first few years. Light pruning is all that is needed.

"Souvenir de J.L. Delbard" (circa 1880) is a European variety rarely met with in Australia and now unknown in England, though it is still listed in at least one French catalogue. The very large flowers are broad petalled, almost spoon-shaped and show a bold blue with a darker "plummy" bar down the centre of each petal. Growth is very strong and the flowers are borne in great numbers, making a terrific show at mid-summer. This is an advantage if you need a plant with "star quality" for some special spot in the garden. Another thing in its favour is that the colours don't bleach like many of the other two-toned kinds. Light pruning in most years will do, but a "hair-cut" may be necessary every four years or so.



SOUVENIR DE J. L. DELBARD

"Nelly Moser" (1897) has long been popular and widely planted. It has pale mauve-pink blooms and a darker carmine bar down the centre of each petal. However, these colours bleach badly in full sunlight (even in England) and so the plant needs to be set where it can get dappled light shade for most of the day. This is best achieved by letting the plant scramble over other low plants under trees instead of treating it as a climber. Grown this way it will still flower well and retain its colours. Growth is light so little pruning is needed.

Although there are at least three pruning regimes for Clematis all the cultivars described here need the same treatment, adjusted only according to the vigour of the particular plant. All of these Clematis flower on fairly short growths made from buds formed the previous year. Pruning simply requires that the plant be made tidy against wind damage in winter; it may even be ignored several years running but eventually a dense thatch of twiggy growth will loom out of the supporting host tree or shrub and this "bird's nest" will need to be dealt with by heavy pruning back to within a metre or so of the ground. Such drastic action should only be contemplated every four years or so, and if the plant has been properly set when first planted out, it should respond with strong new growth from the stump. The thing is to do it properly at the outset. This is simple enough. Simply make sure that at least two or three joints of the baby plant are under the soil when it is planted out from its pot. These underground joints act as a safeguard against die-back and are capable of developing growing eyes should the top growth be damaged or hard pruned. Clematis need feeding and watering to grow well but they need, above all else, cool root runs. This can be provided by planting the Clematis among other shade-giving shrubs and plants, by heavy mulching with some coarse material like straw, wood chips or wood shavings, or by setting a large cement paving slab adjacent to the planting hole — this can be used as a stepping-stone as well as providing the cool soil that Clematis revel in.

Clematis have a somewhat daunting reputation, for despite their popularity since the 1860's they have always been regarded as rather chancy things. This attitude has come about partly because their propagation has been subject to a certain degree of "professional mystique" and partly because they are occasionally subject to a mysterious die-back disease called Clematis Wilt. Propagation is now much better understood and first-class plants, on their own roots, are freely available at reasonable prices, and the effects of Wilt can be easily overcome with correct planting and the judicious use of modern fungicides. Such fine flowered and long-lived plants should be more widely grown and as genuine antiques of the plant kingdom they should be more widely featured in old gardens. They were certainly appreciated by our garden-conscious forebears and deserve another look by present day gardeners.



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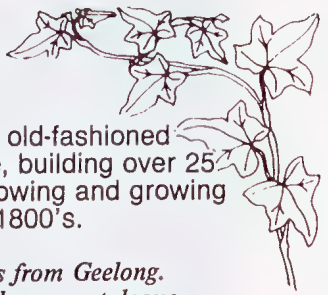
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The Columbine hardly needs introduction for these cottage garden plants with more or less blue-green maidenhair fern foliage and distinctive flowers are beautiful enough to grace the finest palace, the smallest shack, and have done so for centuries They are spring flowering plants which enjoy good soil in sun or light shade.

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A mixed coloured strain of upward facing flowers which remind us of vulnerable nestlings, scanning the sky, open mouthed, impatient for their supper. 40 cm. $2.00

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Long graceful soft lilac-blue spurs with a milky-white corolla. 60 cm. $1.50

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C. persicifolia. ***Peach Leaved Bell Flower.***
A favourite cottage garden plant with dark green leaves growing to 20 cm., which are as beautiful as they are useful as a suppressor of annual weeds. The strong, stiff flower stems grow up to 100 cm. and open their graceful, nodding, cup shaped, blue flowers in time for cutting for a Christmas vase. It will then flower on into the autumn if it has been given some fertiliser and water and if the old flower stems are removed. Full sun or light shade will suit it. $2.50

C. persicifolia alba.
The equally beautiful white form. $2.50

C. punctata.
This vigorous plant has long, pendulous bells, white with pink or red internal markings. 30 cm. $2.50

C. trachelium. ***Coventry Bells.***
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Digitalis. ***The Foxglove.***
The much loved biennial foxglove, Digitalis purpurea, is rightfully popular but has no place in a list of perennial plants. There are however, more foxgloves than the foxglove and the following are soundly perennial and are at their best when given some protection from the hottest sun and the driest wind.

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L. coronaria alba.
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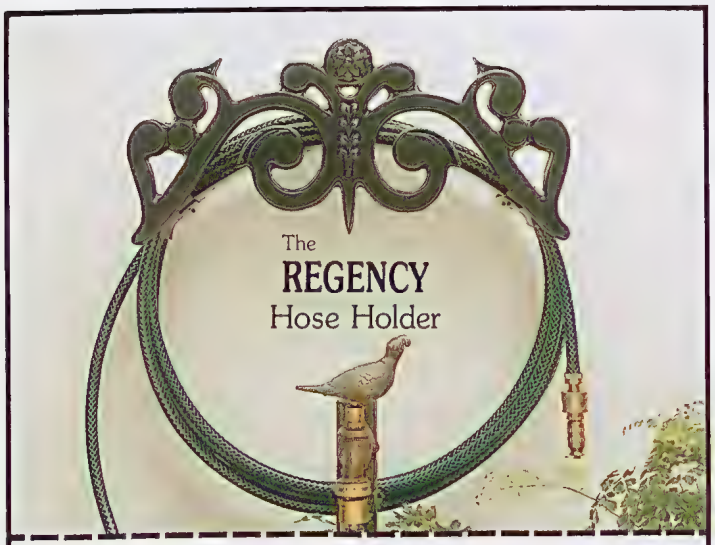
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FRONT COVER:

Lilium speciosum growing in the George Tindale Memorial Garden (photo: Keva North)

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Future Reading

In forthcoming issues of **The Australian Garden Journal** there will be articles on the garden at Heide Park and Art Gallery in the Melbourne suburb of Bulleen, and on a garden of old roses started almost forty years ago in Doncaster, nearby.

From overseas there will be an article on the current major restoration work at Painswick, in Gloucestershire, England — the only complete survivor in the United Kingdon of the brief Rococo period- written for this journal by the owner of Painswick, Lord Dickinson.

Wanted — A Formula for Inspiration



In the last issue of this journal I had something to say about garden competitions and the people who judge them. Since then I have learned that Pamela Polglase, who judges competitions widely and, I am sure, wisely, has been inspired to write a booklet on the subject, which will be published by the Australian Institute of Horticulture. Pamela says it will contain guidelines for presenters and sponsors as well as judges, and will be designed to be of assiatance to Councils and other bodies who may wish to set up a garden competition. Most certainly a step in the right direction.

I don't think it requires a very high level of discernment on the part of any reader of this journal to form the opinion that, by and large, Australian suburban gardens are pretty awful. And I'm not referring to the total "non garden" that resembles more a used car lot or a local rubbish tip. I mean those blocks which, in all seriousness, pretend to be gardens and which are, no doubt, referred to as such by their owners.

If you can drag your eyes away from the black cement bonded bush rocks retaining the garden "beds", the white painted neo-Rococo letterbox (there are several varieties), which probably stands next to the water meter, cunningly concealed with half a motor tyre, the concrete path, probably a faded red and bordered by white concrete kerbs (if this is a Slightly Superior Suburb it may be pebblecrete), that neatly bisects the buffalo lawn, look at the planting. Now, I'm afraid I cannot speak with authority about Melbourne, Adelaide, Perth or Brisbane (no doubt they all have their own special suburban collections), but I can speak about Sydney.

A golden cypress of some form (or possibly a thuya), a diosma for sure, a dwarf nandina, probably one of the well tried hibiscus varieties, and an oleander, a tibouchina or a frangipani which successfully blocks out every bit of summer sunlight from the front windows of the house. The intervening spaces will be filled with an unassorted medley of annuals in a cacophany of colours, with possibly an miscellaneous collection of concrete pots filled with struggling succulents.

On all sides I hear cries from nurserymen, who it seems cannot sell enough plants to keep the bailiffs away. With two-thirds of Sydney's suburban gardens (and I don't believe Sydney is unique) looking like a dog's dinner of uninteresting, ill-cared for plants in a nightmare landscape of nasty artifacts, I just start to wonder whether, somehow, somewhere, someone, is missing the boat.

I'm sure that it's ignorance, rather than apathy, that in most cases is the cause of this situation. It really doesn't take much effort, nor much money, to make a decent garden, but it does require some imagination. And this is the element that is missing from the lives of the average suburban dweller, the element that has to be provided. It has to be provided in neat packages, each easily digested, guaranteed nutritious and weed-free.

Is there not an opening, somewhere, for an enterprising nurseryman, to market a series of such packages?

As a footnote, a very welcome book made its appearance this month, which will be reviewed in our next issue. It's title is "Gardens for Living", it is written by Helen Lochhead who is currently working in New York, having been awarded a Fullbright Scholarship which enabled her to complete a Master's Degree in Urban Design at Columbia University. I will now quote only from the publishers' blurb on the dust jacket, "Gardens for Living aims to give confidence and pleasure to even the most timid of gardeners".

I hope that it will; I hope garden competitions can take on a new dimension; I hope the nursery trade can find a way of revitalising itself. For we still have a long way to go. Collectively, perhaps, these may provide the formula for inspiration.

TIM NORTH

PROFILES



Peter Cuffley

Peter Cuffley developed an interest in social history, antiques and Australiana at an early age, and his interest in gardens and gardening goes back to a childhood centred on Victoria's Dandenong Ranges.

He has worked as a school teacher, museum curator, and freelance designer and consultant. For three and a half years he was Curator of History at Sovereign Hill, at Ballarat.

He is the author of a number of books, including "Cottage Gardens in Australia", "Creating Your Own Period Garden", and "A Catalogue and History of Cottage Chairs in Australia".

Victor Crittenden

Victor Crittenden started his professional career as a teacher at Geelong College. Later he went to Canada for four years, where he did a library training course at the University of Toronto.

On returning to Australia he was appointed Deputy Librarian at the University of New England, and subsequently Librarian at the Canberra College of Advanced Education, a position from which he retired last year.

He started his own publishing business, Mulini Press, about twelve years ago, specializing in books about gardening, early Australian literature, and early Australian history.

He is the author of "The Voyage of the First Fleet", "The Front Garden; the story of the cottage garden in Australia", and "An Autumn Visit; historic gardens in Sydney and the Blue Mountains".

His "Bibliography of Australian Gardening Books" was published last year by C.C.A.E. Library.

Victor himself has a specialized collection of early Australian gardening books.

Spring in the Gardens, 1987

The Royal Botanic Gardens, Sydney, will join forces with the Orchid Society of N.S.W. for the annual floral festival, Spring in the Gardens, next month.

The festival moves to a new venue in the Gardens this year, the lawns known as the Parade Ground near Government House. It will open on Sunday 27th September. The Gardens' displays, including exhibits mounted by leading plant societies, nurseries, garden furniture and accessories groups, will run until 30th September.

The Orchid Society show, in previous years held at Sydney Town Hall, will continue until 4th October in a marquee devoted to orchids. Highlights of the festival this year will be outdoor displays, garden settings, a goldfish pond and floral art.

Popular events from previous festivals such as live music, Meet the Experts in which a panel of experts will answer visitors' gardening queries, the Friends of the Gardens refreshment tent and public inspection of the Gardens' production glasshouses will be repeated.

Visitors will see special displays featuring the flora of Mount Annan and Mount Tomah, the two gardens being developed by the Royal Botanic Gardens. Mount Tomah, 31 hectares in the Blue Mountains, will be officially opened on 31st October, the first major State/Commonwealth bicentennial event in New South Wales. Mount Annan, a 500 hectare native botanic garden near Campbelltown in Sydney's south-west, will be opened late next year.

A GARDEN TOUR OF THE UNITED STATES

May 1988

See back cover for more information

The George Tindale Memorial Garden at Sherbrooke, Victoria

by Felice Blake

Nestling deep in the leafy heart of the Dandenongs at Sherbrooke lies the enchanted garden at Pallant's Hill — the George Tindale Memorial Garden. The garden dates back to the time of Captain J. Pallant, a retired ship's captain, who bought the land in 1893. The property was sold in 1915 to Mr H.R. Harper, an English engineer, and in the 1920's and '30s some of the magnificent exotic trees were planted that are such a feature of the garden today. The property changed hands again in the late 1930's when it was purchased by Mr and Mrs H. Potter as a weekend retreat. In 1958 the late George Tindale purchased the property, and he and his wife Ruth were the creators of the main design and planting since then, during which time the garden has been extended down the hillside with great imagination and artistic feeling. After George's death Ruth donated the garden to the Victorian Conservation Trust in memory of her husband, for the enjoyment of the people of Victoria, indeed of all Australians and of visitors from other countries. The garden is now controlled by the Victorian Department of Conservation, Forests and Lands, although management arrangments, with a Garden Advisory Committee, remain basically the same as before. Pallant's Hill is still home to Ruth Tindale and most days see her working in the garden and planning future development, much to the delight of the visitor who is fortunate enough to meet her.

The garden lies on a hillside close to Sherbrooke Forest, at an elevation of about 440 metres, and has the captivating appeal of a mainly woodland garden. Well drained deep volcanic soil, coupled with a usually gentle climate and with regular mulching, spells out the good conditions beloved by so many desirable plants. Apart from the exotic trees the garden contains a magnificent stand of the towering native Mountain Ash, *Eucalyptus regnans*, under which grow an almost bewildering variety of rhododendrons, camellias, azaleas and a vast variety of companion plants. When one enters the front gate, at Harper's Drive West, at the beginning of the long horse shoe shaped drive, it is difficult to imagine just what lies ahead, as one is greeted by a large more or less rectangular front lawn dominated by huge old American Scarlet Oaks, *Quercus coccinea*, and old conifers including the picturesque Monkey Puzzle, *Araucaria araucana*, and bordered mainly with rhododendrons, azaleas and hydrangeas. A little further on is the West Lawn, a smaller round lawn surrounding a Scarlet Oak, and in this area one begins to sense that there are many delights to come.

The larger part of this six acre garden is criss-crossed by a network of broad paths with interconnecting narrower paths, nearly all named. The visitor is provided with a map, and at the Notice Board just beyond the West Lawn our attention is drawn to some of the outstanding plants currently at their best. The garden has been specially designed by the Tindales to feature all year round interest, so that the visitor can be assured of some treat in store. One is tempted to explore and see what treasures lie around the next curve in the path, as this is a garden of immense variety and home to plants from all over the world, as well as many of our fascinating Australian natives.

Spring arrives early here, but winter has already provided much interest, as the sight and perfume of *Luculia gratissima* with its glorious pink blooms, the various Witch-hazels, *Hamamelis spp*, the unusual flowers of Allspice, *Chimomanthus fragrans*, the long tassels of subtle flowers on *Garrya elliptica*, the pristine snowdrops, *Galanthus spp*, the charming *Cyclamen coum* with their little jewel-like flowers, hellebores and early camellias. The garden has a choice collection of camellias — sasanquas, japonicas, williamsii hybrids and superb reticulatas. Of course the camellia season really begins in autumn with the delightful sasanquas "Plantation Pink", "Zerbe" and so on, continuing through winter. Spring brings the larger flowered camellias and these are spread throughout the garden. Continuing down Harper's Drive from the Notice Board, past a venerable old and remarkable *Fatsia japonica*, before turning into Jones' Junction, one is greeted by an enormous and gorgeous Camellia "Show Girl", which has been flowering since early winter. Close by at the other side of the path, later in the season, one's attention will be drawn to the unusual camellia "Gwenneth Morey", with its striking yellow centre. Exploring the garden throughout spring the visitor looks for more camellias — including "Contessa Lavinia Maggi Rosea", "Kitty", "Berenice Perfection", "China Doll", "Water Lily", "Angel", "White Empress" and "Paolina Maggi". Then late in the season attention will be drawn to the reticulatas, ranging from the wild form to the old favourite "Captain Rawes", not forgetting "Valentine Day".

From Jones Junction it is but a short walk down to the Rock Garden and here early spring is sheer delight! Myriads of small bulbs greet the visitor — these are of particular interest to Ruth Tindale who has accumulated the collection over the years, and many of the dwarf narcissi are her own



THE ROCK GARDEN IN SEPTEMBER, WITH MAGNOLIA X "LEONARD MESSEL" (left back), RHODODENDRON "PHALAROPE" (left), R. "CHINK" (centre), R. "SNOW LADY" (right) and KNIPHOFIA "WINTER TORCH"
(photo: Paul Scott)

hybrids, mainly raised from *N. cyclamineus*. One's attention is also drawn to the brilliant blue of that wonderful alpine, *Gentiana acaulis*, and other little treasures. Beyond the Rock Garden the visitor is drawn to the delicate pink cloud provided by the glorious *Magnolia x loebneri* "Leonard Messel". There are four plants of this particular magnolia in the garden, and magnolias are generously represented with many species and hybrids, including the most beautiful magnolia of all, *M. campbellii*, also *M. dawsoniana, M. denudata, M. kobus, M. liliflora, M. salicifolia, M. sargentiana robusta*, various *x loebneri* hybrids, *x soulangeana* hybrids and others — one cannot really make a catalogue.

Spring too brings the glory of the rhododendrons, and this garden is rich in the variety of these wonderful plants, ranging from the big leaved beauties in the subsections Grandia and Falconera down to the tiny wildlings from the high Himalayan moorlands. Most readers will know that the genus *Rhododendron* is divided into sections and subsections

of related species. Rhododendrons are not grown in the garden merely for the beauty of their flowers, although naturally this is an important aspect. Many rhododendrons are superb foliage plants, some have unusual leaves, bark and indumentum. Walking along Pilkington Parade one can find a grand plant of *R.* "Sir Charles Lemon", striking both for its white flowers of beautiful form and its wonderful foliage with deep tan indumentum on the undersides of the dark green leaves. Some of the big leaved species and hybrids can be even more outstanding, such as *R. praestans* with flowers of waxen texture. There are many not to be overlooked, like *R. niveum*, later flowering with blooms of a most interesting smoky purple and leaves with lovely indumentum. Everyone's favourite, the marvellous *R. yakushimanum*, occupies a prominent position at the junction of the path and the lower end of the North Lawn, with its apple blossom flowers and suede indumentum. Also grown are some of the delightful willowy species in subsection Triflora, including the early flowering primrose yellow *R. lutescens*, the clear pink *R. davidsonianum* "FCC form", the incomparable blue of forms of *R. augustinii*, and its hybrid, the early flowering and locally raised *R.* "Florence Mann", which is planted in various locations around the garden and which is an outstanding plant. Also in this group is *R. yunnanense* and the glaucous leaved, campanulate flowered violet *R. oreotrephes*.

All visitors to the garden admire the unusual flowers of the species and hybrids in rhododendron subsection Cinnabarina, and there are some elegant plants here with flowers reminiscent of the Chilean bell flower, *Lapageria rosea* (more of this treasure later), including *R.* "Lady Berry" with its beautiful long salmon bells, the golden form of *R.* "Royal Flush", the brightly hued *R.* "Sirius", and the exquisite creamy white *R.* "Cinncrass", a delight indeed. Subsection Maddenia is also well represented, again different from the old hardy hybrids, by such species as *R. lindleyi*, with its outstanding large white tubular funnel shaped flowers. Here too we find *R. cilicalyx* with wide open white flushed rose flowers, yellow thhroated. A daughter of *R. cilicalyx* is the charming *R.* "Else Fry", and this one catches the visitor's eye when standing in the Rock Garden and looking down Braeside Lawn. The dwarf rhododendrons are not overlooked, and future planning includes the acquisition of a representative collection. The little purple *R. impeditum* is always a favourite, so too the small leaved mauve, early flowering, *R. websterianum* . Fascinating among the dwarfs is the tiny leaved *R. trichostomum var radinum* with its pale peeling bark and minute trusses of tiny pink flowers. One small growing hybrid, *R.* "Lemon Mist" (*R. xanthostephanum x R. leucaspis*) with its bright flowers is not commonly seen in our gardens. Older hybrids are well represented, the early flowering *R.* "Emasculum", an airy-fairy delight, whilst the deliciously named "Mrs W.T. Thistleton-Dyer" (a *R. fortunei* hybrid) glows pink when looking down Van de Ven Avenue, and interestingly this lady was the daughter of the famed plant explorer Sir Joseph Hooker. It is not possible to list all the rhododendrons grown, and there are many surprises.



JENKIN DRIVE

(photo: Paul Scott)



HAZEL'S HAVEN, FEATURING CYCLAMEN HEDERIFOLIUM AND LAPAGERIA ON TRELLIS



CYCLAMEN HEDERIFOLIUM
(photos: Keva North)

Another spring event comes with the paeonies and there are some resplendent examples in the garden of these opulent flowers, some herbaceous, but the most spectacular are the tree paeonies. Look for these as you wander round.

Our native waratahs always attract comment, particularly from overseas visitors, and these are prominently displayed. Perhaps the most interesting is the much desired shrub which is a hybrid between the New South Wales species, *Telopea speciocissimum* and the Victorian species, *T. oreades*, on the west side of Braeside Lawn. The rare white form of the New South Wales waratah is also grown.

Azaleas are very important in the garden and are at their peak in October, literally hudreds upon hundreds in full flower, lining many of the broad and narrow paths, while the panorama looking down Van de Ven Avenue from Kirk's Bend is simply breathtaking, punctuated by the distant blue mountains that are seen through the giant Mountain Ash trees. Mostly kurume azaleas are featured in this feast of colour, including many of Wilson's fifty, in glowing hues of all shades of pink, red, carmine, purple and white. I first saw this part of the garden twenty years ago before it was planted, and truly a miracle of farsighted planning has been wrought by George and Ruth. After the kurumes have waned the deciduous azaleas take over, including mollis, Knap Hill and Exbury hybrids, in a wide colour range.

As spring draws to a close the late rhododendrons are still flowering, including the lovely yellow *R. wardii* with its saucer shaped flowers, the primrose yellow *R.* "Jalisco Elect" and later still the brilliant scarlet *R.* "Tally Ho" with its beautiful foliage and interesting indumentum. The liliums are beginning to flower, asiatics at this time of the year, also the collection of proteas, leucodendrons and leucospermums, which make for much interest at the far end of Braeside Lawn. Further up the west side of this lawn a feature is made of the kangaroo paw, *Anigozanthus spp* and many of the newer hybrids.

Interest in the garden certainly does not wane with the advent of summer. Early summer sees the unrivalled giant Himalayan lily, *Cardiocrinum giganteum* in all its majesty, with its three metre stems sporting enormous dark, shining cordate leaves, and the magnificent white trumpet flowers with intriguing reddish purple stripes on the insides. The bulb is monocarpic, but leaves offsets after flowering. Later in the season the striking seed capsules are a feature, and are finally used in dried flower arrangments. Liliums continue to flower, now the flamboyant orientals, and there are many groups of these, interplanted amongst the shrubs throughout the garden, and again they are a feature in Van de Ven Avenue. Hydrangeas are also a summer feature, and include many named varieties. These, of course, last through summer and autumn. All shades of blue and purple are grown, also the lovely pure whites, some reds (which naturally stay red in this acid soil), and a distinguished collection of species. Fuchsias too provide summer interest and again are planted throughout the garden, from the small "Loeky", a single red and lilac of beautiful form,the old white favourite "Flying Cloud", the exquisite pink "New England", to the giants like the striking red and white "Snow Burner". Perennials, including *Francoa* with its billowing panicles of white, and stunning gerberas add to the summer scene.

As summer drifts into autumn there comes one of the most delectable features of this garden, for this is the time that Hazel's Haven comes into its own with literally thousands of *Cyclamen hederifolium* enchanting us with their dazzling display of butterfly flowers in white and all shades of pink. Many visitors come to the garden each year just to enjoy this superlative picture. These cyclamen are also spread around other parts of the garden, to the western edge of the East Lawn, with another patch on the southern side of the Front Lawn, the flowering season lasting for several months.

At strategic points around the garden one can marvel at the wealth of bloom on the plants of the Chilean bell flower,



NERINE FOTHERGILLI MAJOR IN JENKIN DRIVE

(photo: Ruth Tindale)

the national flower of Chile, *Lapageria rosea*, growing on specially designed stands of treated pine. Many of these plants were grown from seed, and it is interesting to note variance in the shape and colour of the bells. Also grown is the exquisite and comparatively rare white form. Other climbers are grown too on special stands, including wisterias and large flowered clematis hybrids.

Further down the garden the nerines are beginning to flower, and a great number of the brilliant *N. fothergilli major* make a spectacular sight with their gold dusted scarlet flowers. There is a remarkable collection of nerines, including seedlings bred by Ruth, and other locally bred hybrids, some in the most delicate shades of pink, others in more vibrant shades. Most gardeners are familiar with the pink *N. bowdenii*, but here the marvellous "Menina Forest" form is grown, with stems up to 90 cm and flowers in a pale pink. The nerine season spans several months and provides a great autumn feature. There are other bulbs too, dynamic red vallotas in George's Vallota Path, which also features a collection of colchicums. Down in the Rock Garden are more colchicums, including the rather rare double forms of *C. autumnale* in mauve and white. Autumn crocus are also claiming attention, together with the golden flowers of *Sternbergia lutea*. Several patches of Kaffir Lily (not a true lily), *Schizostylis coccinea*, with its brilliant red blooms, and the lovely pink *S.* "Mrs Hegarty" add to the scene. Autumn gentians, *G. sino-ornata*, with superb blue flowers , make a wonerful contrast.

Autumn brings a wealth of foliage tints in all shades of gold, orange and crimsn. The majestic old Scarlet Oaks, maples in all shades, Golden Ashes, beeches, a beautiful fastigiate Tulip Tree on the edge of the North Lawn, charming little enkianthus and many more play their part in providing colour in the autumn scene.

I am writing this in late autumn, and this afternoon I wandered around the garden with Ruth, enjoying a perfect day and admiring the Scarlet Oaks which glistened in the sunshine, making a delicate tracery against the blue sky and set off by the neighbouring Golden Elm. Many of the autumn leaves have now fallen and were rustling in the breeze along the driveway. The cyclamen, although past their flowering peak, were still looking bewitching and displaying their beautifully patterned silvery leaves, each plant different. The collection of hydrangeas were full of autumnal viridian hues. Nerines were still in flower, so too the Kaffir Lilies, sasanqua camellias were lightening up the pathways, autumn crocus in full flower in the Rock Garden, tassels lengthening on the *Garrya*, the witch hazels thick with buds. Everywhere the promise of winter blooms, and of spring to come. Truly this is a garden for all seasons.

As a "friend" of the garden I visit it regularly, and am now involved in the pleasurable task of assisting in conducting groups of visitors around. Every time I walk through I see some plant I have missed before; even a week can make a diference in this garden. It never remains static, some new plant may be in flower, some new project may have begun — a new special area in which to grow lewisias, some huge new boulders to create a rock garden close to the house. Beyond the lower end of the garden a further two and a half acres were purchased by the Trust in 1985 with a view to extending the garden and providing picnic and parking facilities. It is all the more remarkable when one considers that only one full time gardener is employed, and more recently one girl apprentice.

The action does revolve around Ruth, the driving force behind this very distinctive and lovely garden that represents a superb tribute to her husband.

Location and visiting times

The garden is located near the eastern end of Sherbrooke Road, No 33 Sherbrooke Road (Melway map 75, J2) and is open Monday to Saturday from 10 am to 4 pm; it is closed on Sundays and public holidays. Guided tours for groups are available by appointment (telephone Mrs Ruth Tindale on (03) 755.2051). Entry is by donation, the suggested amount being $2, since public support for the development and upkeep of the garden is essential.

Some Early Australian Gardening Books

by Victor Crittenden

Many words have been written in recent times on Australian Rare Books and the high prices being paid for such historic volumes as Governor Arthur Phillip's "Voyage to Botany Bay" and Watkin Tench's "A Narrative of an Expedition to Botany Bay". Prices of $5,000 are not uncommon from collectors interested in our early history. Other early books have not caught the eye of the collector and books about gardening, for instance, have not attracted such high prices. These books are moderately priced, when they become available, and a few hundred dollars can usually secure the prized volume. One of the reasons is that gardening books are seldom in good condition, they are often small and were published in paper wrappers, and as they were used constantly they fell apart. As a result few copies survived and those that did now become desirable for some of our garden history can be written from such books.

Gardening books were needed in the new colonies founded on the golden land of Australia as those trained in the mystiques of plant growing came from the damp green lands of the British Isles or from northern Europe. The dryer lands of Italy or Greece were not to give us their people until much later in the story and they took to gardening that was more like that in the lands of their birth with less trouble than did those early British settlers.

The simple matter of the reversal of the calendar was probably why so many of the early books were in the form of gardening calendars. After all, if you were used to daffodils flowering in March or April it was difficult to realise at first that they must be planted in April and not October or November. The gardening calendar was the simple solution and this was the form of the book produced by Daniel Bunce called "Manual of Practical Gardening Adapted to the Climate of Van Diemen's Land, containing Plain and Familiar Directions for the Management of the Kitchen, Fruit and Flower Gardens, Nursery, Greenhouse and Forcing Department for every Month of the Year". They did go in for very long titles in those days. The first part appeared in 1837 and was for the month of July.

The twelve parts, when completed, were put together and bound as a small book of two hundred and forty pages. It contained no illustrations but it was neatly produced and makes quite a handsome book. This work was used by the famous artist John Glover; his well known painting of his garden in Tasmania now hangs in the Art Gallery of South Australia. The flowers growing in it are carefully painted and it is like a large cottage garden. I know he used Daniel Bunce's book because the copy with his signature on the fly leaf is in my collection. Beatrice Bligh used the painting as the dust jacket on her book "Cherish the Earth".

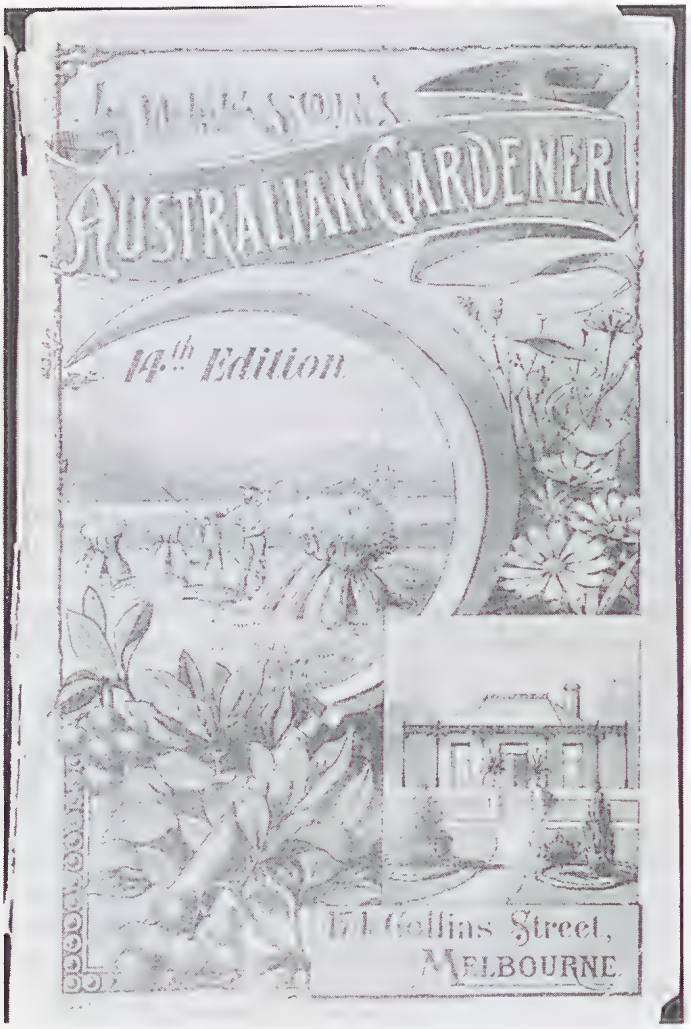
Daniel Bunce himself was a man of many activities. He arrived in Van Diemen's Land in March 1833 and set out to look over the country, acquiring a garden nursery near Hobart Town called the Denmark Nursery. He advertised in the local papers with both seeds and plants for sale, and some of these advertisements contained very extensive lists. He then produced his gardening manual and then married a young lady who died almost immediately afterwards. After some time his nursery was declared bankrupt. Daniel Bunce then took up his stakes and moved to Victoria, where after some explorations which included one with the famous explorer Leichardt, he set up a nursery again in St Kilda and revised his manual for Victorian conditions; this he published in 1850.

Thomas Shepherd's two gardening books are quite different to that written by Daniel Bunce. Shepherd was a trained landscape gardener, a Scot who came to Australia in 1826, having first led an expedition to settle in New Zealand. The native people of that country frightened off these new settlers and they came to Sydney where Governor Darling seized the opportunity and gave Shepherd some land near Grose Farm, in the suburb now called Chippendale.

It was here that Shepherd set up a nursery and vegetable garden, called the Darling Nursery.

Thomas Shepherd found the going very hard and he had difficulty in creating a nursery from the hard rough land. He succeeded after many trials as the nursery he left to his wife and children continued on into the twentieth century. There is a description of the nursery in the 1860's in a little book by John Gelding called "Three Sydney Garden Nurseries of the 1860's", and the gardening books written by Shepherd in 1835 and 1836 give us some ideas of his struggles to make the nursery a paying concern.

The first Australian gardening book is a series of lectures given by Shepherd at the Mechanics' School of Arts in 1835. Lectures on all kinds of subjects were given at the School of Arts; talks on religion, history and literature, and now a series on gardening. The book that followed from the lectures was about vegetable growing, a necessary skill in the days of the young colony, when supplements to the official food supplies were necessary. The volume contained, following an introduction, a list of the vegetables to be grown and what treatment was required to grow them successfully. A very practical book, it gives details about raising seeds, cultivaton of the soil and planting out, as well as the necessity for regular watering. We take all these things for granted in our gardening books, but for Thomas Shepherd and the settlers of the time who came from soft damp climates, the harder and dryer conditions of Sydney needed explanation. Thomas



Shepherd's book was used by the local population, for example the Macarthurs of Camden and Parramatta had copies in their library. The Macarthurs helped Shepherd also with cuttings and seeds from plants they imported. They also, like Shepherd, were involved in growing grape vines, hoping to establish a wine industry.

Shepherd's second book is in many ways more interesting and it also developed from a series of lectures at the School of Arts. It was called "Lectures on Landscape Gardening in Australia". Here Shepherd drew on his experiences as a practising landscape gardener with Thomas White in England, a follower of Capability Brown and also an acquaintance of Humphrey Repton. The lectures try to put these landscape principles into the Australian context, with such suggestions as that the settlers should preserve the gum trees and gradually fill in the landscape with shrubs and exotic trees. Interestingly his connection with Thomas White came to the fore with his lack of enthusiasm for lakes in his landscape designs, probably fortunately having regard to the shortage of water in the Australian countryside. Another of Shepherd's special interests is revealed in the sections on immigration to the colonies by men with capital and how they could best employ that to establish themselves in the new country.

His landscape proposals were fitted into these suggestions for setting up a new homestead. Notable in the book are his descriptions of the gardens at Elizabeth Bay House and Lyndhurst. This is an important book, being the first on landscape gardening in Australia and one which gives us an insight into the thinking of the time, indicating the influence of the English school of landscape gardening.

South Australia was settled in 1836 and very quickly produced a gardening book suited to the climate and conditions of Adelaide. Here again we have an important gardener who was a Scot. It seems that Scotland was a great contributor to our gardening history in the ninteenth century. Gardening guides did sometimes appear before actual books were produced; these guides had appeared in the early Almanacs produced in New South Wales and Van Diemen's Land, and now in South Australia. George Stevenson included "Gardening in South Australia" in his "Royal South Australian Almanac" in 1840. These were a series of lectures given by Stevenson, who was an administrator and a printer. However, he employed a gardener to run the garden at his house in Adelaide, and this was the Scot George McEwin, who has arrived in the colony in 1839. It was McEwin who now wrote "The South Australian Vigneron and Gardener's Manual".

McEwin did not remain George Stevenson's gardener for very long, as after his book was published he set himself up as a gardener and nurseryman in his own right on land he called Glen Ewin; here he planted an orchard, vineyard and ornamental garden. His book is a small handy work, nicely printed and is divided into two sections, the first "The Vineyard" and then "The Fruit and Kitchen Garden", all of these describing the practical aspects of the subject. It was not until the revised edition appeared in 1871 that he added a third section called "The Flower Garden and Shrubbery". In the 1843 edition he pointed out that English gardening books were "totally inapplicable to this colony", thus commencing a running battle with English publishers that extends to the present day when we still receive large quantities of English gardening books that are often useless in the Australian situation.

All the early gardening books were written for particular States which were governed as separate units rather than as the States of Europe, which were separate countries and yet thought of as "European", just as the ones here were thought of as "Australian". The fact that ours were all English speaking, and were colonies of Great Britain gave them a certain uniformity at the government level, yet they soon developed distinctly different characteristics. Their connecting links were by sea, and new settlements were on the coast, connected to the older colonies or cities by ships. Plants and seeds were sent between the colonies often by the nurserymen, and gardening books went with them.

We know that Adelaide received Thomas Shepherd's book and Sydney had Daniel Bunce's Manual. The information could be used with slight adjustments in the different colonies and were much more useful than any of the English



"Plucking a Rose"
A romantic dream for an Australian gardener
of the late nineteenth century,
from Manual of Australian Horticulture by H. A. James.

gardening books. One group of English books, however, was influential, mainly from the design point of view, and they were the books of J. Claudius Loudon.

Out of this early period of our history has come what is perhaps our greatest gardening book, which has since gone through many additions and some slight changes of name but retaining its general title of "The Australian Gardener". To-day it continues with new editions and is known as "Brunning's Australian Gardener", but when it commenced the author was Adamson or Smith and Adamson. The first edition came out in 1858 in Melbourne and it has had a long influence on generations of Australians and their gardens.

William Adamson started a nursery with John Smith at South Yarra in 1852. He was actually an immigrant from Sydney where he had conducted a seed business, which he sold to George Anderson, another famous name in Australian gardening. The full title of Smith and Adamson's book was "The Australian Gardener, being a Complete System of Gardening as Practised in Victoria, containing all Necessary Practical Information on the Leading Subjects of the Kitchen Garden and Orchard, together with a Comprehensive Calendar of the Flower Garden", by Smith and Adamson, nurserymen and seedsmen and florists, No 71 Collins Street, West Melbourne. It was a very comprehensive and explanatory title for a very useful book. It was meant to be used and was straightforward and practical in its text and its production. There were no illustrations.

The first illustration to appear in a gardening book was a portrait of Richard Dry and it was in James Dickinson's "The Wreath; a Gardener's Manual arranged for the Climate of Tasmania", published in 1855. The book is dedicated to Dry who was Patron of the Hobart Town Gardeners' and Amateurs' Horticultural Society. He was also a politician as well as a gardener, amateur of course, and was the first native born Australian to become a Premier. His garden at Quamby was famous in its day.

Another illustration appeared in a gardening book about this time and it was an engraving of a rose, the only illustration to appear in a book called "The Culture of the Rose" by Thomas Johnson, published in 1866. It can claim to be the first flower illustration in an Australian gardening book. The Mulini Press adopted this illustration as their logo which appears on their publications.

After 1866 illustrations began to appear on covers and then inside Australian gardening books. They were at first line drawings and they often came from the nursery catalogues which began to appear in increasing numbers from this period onwards. Photographs did not decorate such books until the end of the nineteenth century.

Colour was also used sparingly in these early books and at first was only a coloured flower on the front cover. Adamson's "Australian Gardener" developed a much more elaborate illustrative cover in 1892. The most lavish of the Australian gardening books until recent times was "Handbook of Australian Horticulture" by H.A. James, a large book of 522 pages and extensively illustrated with line engravings and lithographs, the latter being coloured illustrations of various groups of flowers. One of these illustrations was an arrangment in colour of Australian native flowers. These would seem to be the first coloured illustrations used in an Australian gardening book. Book collectors have yet to discover this particular book, so it may still be found in second-hand shops in good condition and relatively cheap.

The first Australian woman to write a gardening book was Mrs Rolf Boldrewood, the wife of the well known novelist. Her book "The Flower Garden in Australia, a Book for Ladies and Amateurs dedicated by Permission to the Countess of Jersey" (the wife of the Governor of New South Wales) appeared in 1893. An elegantly printed small book, it was written while the author lived in Albury. Her husband, whose real name was Thomas Browne, was chairman of the Land Licensing Board, and was writing his rolicking stories of bushranging and Australian country life. Mrs Browne was a devoted gardener and had made for herself a new garden in every town they had moved to. She was able to settle in Albury for a few years and made her garden and wrote her book. It was surprising that with the dominant part taken by women in creating gardens that a writer did not appear earlier. The reason probably was that the early garden book writers were nurserymen or professional gardeners and women did not appear in those roles until the twentieth century.

By the 1880's gardening books were being written by garden journalists like the work of H.A. James. These writers had regular columns in the newspapers and the articles used to produce gardening books; thus the nurserymen became less dominant on the garden scene.

Australian gardening books are a joy to collect as they give us a view of the history of the country as well as of our gardens. Tracking down some of the less well known ones can become an exciting chase and the discovery of a previously unknown small gardening pamphlet can, as one writer recently put it, make one ecstatic. The trouble is they can become too absorbing, taking one away from their main purpose which was and is to get on with making things grow in the garden itself.

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Forest Lodge; a Garden in the Adelaide Hills; Part 2

by Tempe L. Bagot

The Making of the Garden

The area of Forest Lodge (11 ha) was larger than other South Australian hill gardens. Purchased in 1899 by John Bagot, the property sloped south-west from the ridge and was covered in stringy-bark. Initial clearing of a portion of the stringy-bark was necessary before the layout of the house and garden could be determined.

The house was sited to face south-west, with commanding views across to the ridge opposite. Building started in 1890 using friestone quarried on the site. The architect, Ernest Bayer, felt the friestone lent itself to a somewhat Tudor style, with lintels and mullions. The castellated octagonal tower was a popular feature of large houses built in the hills at this time.

South west from the house the land sloped in a shallow valley between two spurs. This enclosed valley was the site for the layout of the garden.

The upper slopes were to be planted with the major collection of trees and shrubs, while the east and west boundaries and almost half of the lower slopes were retained as stringy bark forest.

John Bagot employed as head gardener a German immigrant named Ernst Menzel. Menzel and his two sons were dedicated to the establishment of the large garden.



The garden in 1892, showing geometric layout and gardener Ernie Menzel, by A. E. Ayers

(source: John Bagot)

Travels Abroad

With the house and garden under way John Bagot spent much time travelling overseas, collecting plants. In May 1891 he and his wife Josephine, their son Walter, and a Mr and Mrs Jack Bakewell, set out for London, travelling by way of Japan and the Canadian Rockies.

Both John Bagot and Jack Bakewell were enthusiastic amateur botanists and were fascinated by the plants they saw, and in particular by the beauty and tranquility of Japanese gardens.

While he was away John Bagot maintained a regular correspondence with his head gardener. He kept him informed of the despatch of seeds and seedlings, listed plants to be obtained from nurseries in South Australia and Victoria,and gave instructions on the propagation and culture of new specimens.

The family returned in 1892, with the house complete and the garden rapidly developing.

Early Layout and Planting

The drive approached the house in large sweeping curves, terminating in a turning circle, with a grassed centre and a *Sequoia gigantea* as the focal planting. Below this drive a large sweep of lawn had a central planting of *Phormium tenax*, and at the bottom was a stone retaining wall which marked the beginning of the the formal geometric garden. English elms, *Ulmus procera*, were planted along the drive to shade the house.

In 1894 a tank and stands were constructed to the north west of the house, and in the following year stables were built.

On the eastern side of the house geometric shapes for flower beds were cut out of the lawn, which was enclosed at the far end by a hedge of *Quercus ilex*.

A sequence of Bhutan Cypresses, *Cupressus torulosa*, and *Cordyline australis* was planted along the north-eastern boundary. A timber lattice decorated with *Tecoma* linked the outbuildings to the house and framed the main path through



Victorian fountain, grotto and Japanese bridge, circa 1897

(source: John Bagot)

the flower garden. At the western end of the house an arch of English Hawthorn further screened the service entry from the main path.

The main garden had two paths which ran from the driveway along the crests of the two enclosing spurs; between these two paths was a pattern of more paths which traversed the formal geometric beds. These were bordered in juniper, box and rosemary and contained a variety of plant species, laid out so their contrasting botanical features could be admired. The larger conifers and deciduous trees were planted in long beds parallel to the crests of the spurs, and small conifers and shrubs in the central valley. Gold and silver English hollies were planted as central specimens in the three grassed circles.

Cordyline australis was used all over the garden as an accent plant and Victorian cast iron urns were planted with spiky Cordylines and Aloes.

In 1907 the box and rosemary hedges were replaced with stone edging as they had not been successful.

A small shadehouse was built on the western spur to protect seedlings of the more delicate plants.

At first a timber bridge spanned the upper reaches of the drainage swale, but in his 1892 voyage John Bagot gained ideas for the culminating feature of his garden. The narrow top of this area was filled and levelled, and retained by ornamental rockery to form a grotto. Above the grotto was placed a cast iron Victorian fountain which had come from the estate of Josephine's father, Sir Henry Ayers. The original timber bridge was replaced by a Japanese bridge, and this was complemented by two Japanese pergolas, festooned with wistaria and enclosing a Japanese garden. Below the Japanese garden was planted an orchard of plums and apples.

John Bagot had a special interest in conifers, but he collected a great many plants, including rhododendrons, and his broad botanical interests can be seen in his appreciation of Australian native plants. In his correspondence from London in 1891 and 1892 he stressed the planting of waratahs, but the soil at Forest Lodge was too heavy and too acid for them.

John Bagot died in 1910 after twenty years at Forest Lodge. The property then passed to his son Walter, then only 30 years of age. Two years earlier Walter had married Josephine Margaret Barritt.

Walter Bagot

As an only child Walter was introduced at an early age to the love and appreciation of gardens. Graduating as an architect his preference was for the classical and traditional, and he had a close affinity with the gardens of Renaissance Italy, remarking on the similarity between the strong light and dry climate of Italy to that of Adelaide.

By this time the large garden, with its multiple beds, vast collection of rapidly growing plants and metres of gravelled paths required intensive maintenance and constant watering. Increasing costs as well as developing weaknesses in some areas of planting made some modification necessary.



View from the tower over the flower garden to the northen boundary, 1900 (source: John Bagot)

In 1911 Walter Bagot levelled the site of the failing flower garden on the eastern side of the house and established a croquet lawn. A brick retaining wall was built at the far end, and half-octagonal steps entered from the path running along the north-eastern end of the house. Italian Cypresses and Irish Yews were planted along the border and buffalo grass along the existing Euonymus hedge. The following year the *Quercus ilex* hedge was transplanted to the sweep around the turn of the drive, and some 100 self-sown *Pinus radiata* were planted to form a continuous windbreak around the property. Some 600 seedlings of *Pseudotsuga menziesii*, raised in the shade of the vegetable garden, were planted. The old timber entrance gates were replaced with wrought-iron gates and brick piers.

In the summer of 1913/14 three Copper Beeches were planted on the front lawn, later to symbolize the Bagots' three children.

On a trip to Europe in 1914 Walter Bagot ordered a selection of garden urns and sculptures in Florence, which arrived the following year. The Sequoia in the turning circle



The house from the western spur, showing gardenesque layout, 1901

(source: John Bagot)

at the end of the driveway was replaced by a bronze "Boy and Swan" fountain, which also came from Sir Henry Ayers' estate. The same year six rows of *Pseudtsuga menziesii* were planted in the old orchard below the Japanese bridge and a new orchard planted near the head gardener's cottage.

At this time all sullage and sewerage from the house flowed in pipes down the western spur to an area where it spread out in open channels, called the irrigation patch. Not surprisingly deciduous trees thrived in this area, and it became a nursery where Maples, Claret Ash, Rhus, Sycamores, Birches, Purple Beech, Rowan, Liquidambar, Hickory and others were grown on. Walter Bagot's interest in tree culture and the economic value of trees also led him to experiment with many conifer species.

The Italian Vista

Walter Bagot felt that the garden design lacked strength. In the winter of 1917 he cleared away some Magnolias below the Japanese bridge which had never done well, and planted, in line with the bridge and the fountain, two lines of Italian Cypresses to form a vista. These had been raised at Forest Lodge from seed collected in Italy apart from six cuttings planted at the upper end. At the lower end was a large *Eucalyptus rubida* (Candlebark Gum) of the indigenous vegetation.

As a focus for this vista Walter planned a memorial to his father and great-grandfather. In April 1919 he had a concrete monument constructed, with marble relief sculptures and inscriptions in Latin honouring his forebears on either side.

The planting of Italian Cypresses was strengthened, and semi-circles of *Cupressus thurifera* formed a quadrant sweep at the far end. In November that year a terracotta replica of a Medici vase arrived from Florence, and was placed on the monument and planted with succulents. To approach the vista from above and add drama to its effect, a flight of marble steps was built.

The 1920's and on.

The English head gardener, Twist, who had succeeded Menzel, died in 1919. He was the last of the skilled nineteenth century gardeners and although Walter Bagot employed others he was never able to find one who would do the work entirely satisfactorily.Walter's wife, Jo, pursued the planting of flowers in the garden and the variety of beautiful and delicate plants made the shadehouse a popular retreat. "One of my favourite spots", she wrote, "has always been the seat in the shadehouse, where one could hardly sit without brushing campanulas, forget-me-nots, and a dozen humble rock plants with one's skirt. A rhododendron tress would caress one's cheek and it seemed impossible to withdraw one's eyes from the royal purple of a lasiandra. Little ferns and funnies crept about one's feet and lots of catmint overflowed nearby. I have sat for measured time just banishing every thought except how lovely it was to be there".

The construction of a tennis court in 1923 was also favoured by Jo.

Jo died in 1946. Walter continued his travels to Italy, now accompanied by his younger daughter Betty. On his death,



View south along eastern end of croquet lawn, 1921

(source: Walter Bagot)

in 1963, he was honoured by the Italian community of Adelaide by an obituary in the Italian newspaper "Il Globo" entitled "A True Friend of Italy".

The garden at Forest Lodge strongly reflects the love and knowledge of gardens and their design held by Walter Bagot. During his half-century of occupancy the garden emerged with a mature and appropriate character in both the cultural landscape of the Adelaide Hills and its physical conditions. His deep feelings for Forest Lodge, always shared by his wife Jo can be expressed in her words:

"What else shall I say of this home of mine in the hills, which I love so dearly? Built of fair white stone upon a hilltop, it rises high above the lawns and flower borders which surround it, its porch green with ivy and its steps with moss. The garden or grove descends the hillside with steep walks and steps, past rhododendron and azalea thickets, with sheets of lily of the valley, to a bridge and more marble steps leading to the culminating feature, a cypress avenue carpeted with daffodils. At the lower point of the vista stands a replica of the Medici vase on a high pedestal against a background of cypress and a single stemmed ancient white gum tree".

On Walter's death his son John inherited Forest Lodge.

(To be concluded).

Crataegus and Its Allies

by Peter Cuffley

Louisa Anne Meredith, writing of her experiences in Tasmania in the period 1844 to 1850, commented on the familiar hedges of hawthorn and sweetbriar. "It seemed like being on the right side of the earth again, to see rosy children with boughs of flowering "May", and to feel its full luscious perfume waft across me".

"May", "Whitethorn", "Quick", or "Quickthorn", usually refers to *Crataegus monogyna*, although the less thorny *C. oxyacantha* (syn. *C. laevigata*) is also called "May" or "Hawthorn".

Haw is said to be an old word for hedge and so the meaning "hedgethorn" indicates its use from ancient times as an ideal plant for hedges. In German it is "hagethorn", again meaning hedgethorn. In English country districts the tree is usually called a "haw" and the fruits referred to as "haws". The hawthorns have inspired lore and legend over thousands of years. Poets too have long been inspired by their beauty and character.

"There are the twisted hawthorn trees
Thick-set with buds, as clear and pale
As golden water or green hail -
As if a storm of rain had stood
Enchanted in the thorny wood,
And, hearing fairy voices call,
Hung poised, forgetting how to fall".
('Green Rain", by Mary Webb).

Crataegus is the name for the large family of "thorns" which are included in the genus popularly termed "hawthorns". The word "crataegus" (kra-te'gus) comes from Kratos, meaning strength, the wood of these trees being very hard.

In cooler parts of Australia, *C. monogyna* has become naturalised and has gained for itself a mixed reputation. Louisa Meredith's sentiments are felt by some, while others have become sworn enemies of this particular crataegus. Gardeners with a reasonably informed interest in trees and shrubs realise that there is more to the crataegus than the common hedge hawthorn. Most will bring to mind the scarlet, pink or white forms of *C. oxyacantha* and perhaps *C. phaenopyrum*, the Washington Thorn. "Paul's Scarlet" is generally agreed to be the best of the double-flowered red thorns and can be found in most nurseries. Beyond these, the crataegus are generally little known and certainly undervalued.

How many gardeners realise that, with a little searching, they may have a choice of eight to ten distinct species or hybrids and, if interested, the range could be extended considerably. Most people are surprised to learn that the crataegus are native not only to Europe, but also to Asia Minor, China, Japan, the Himalayas and North America. Central North America is sometimes credited with over a thousand crataegus "species", although the number considered to be valid as distinct species is given by some recognised authorities as nearer one hundred. (1)

As members of the family Rosaceae, the crataegus are generally armed with spines, have leaves alternate; simple; deciduous and usually with a serrated edge and more or less lobed. Their flowers are regular and five petalled in the single form. The fruits of the crataegus, in many cases, resemble the hips of their rose cousins. Colours of the fruits in the different species vary from yellow through orange and red



Crataegus prunifolia



Crataegus Crus-galli

to black. In size the fruits range from 5 mm to 25 mm in diameter. In some instances they are very like their other cousins, the crabapples. The spines or thorns, which are actually modified branches, can be 80 cm long. One cultivar, *C. monogyna* "Horrida", is armed with "nests" of thorns at the joints of its branches, others, such as *C. pubescens*, the Mexican Hawthorn, are thornless.

Crataegus generally develop into round-headed trees and some attain 10 metres or more in height. More typically they range between 4 and 6 metres at maturity. In Australia they do well in regions with a cool or relatively cool climate and a reasonable rainfall. Certain species have grown into medium sized trees even in dry areas on the inland side of the Great Dividing Range. In Central Victoria, with its cool, wet winters and hot, dry summers there are some fine examples of single specimen trees in old gardens and many kilometres of traditional hedging. A surviving example of the use of a mixture of the North American Osage Orange (*Maclura pomifera*) and *C. monogyna* as hedging can be found along Tannery Lane, a few kilometres south of Bendigo in Victoria. Ballarat nurseryman, George Smith, wrote in his catalogue and guide, "The Cottage Gardener", published in 1862, of the use of Osage Orange and "Whitethorn" as a mixed hedging, and offered hedging hawthorn (*C. monogyna*) at 15 to 30 shillings per 1,000. George Shelton, nurseryman of Mount Gambier in South Australia, was advertising in 1866 "Hawthorn for Hedges, from 20s to 30s per 1,000". He was also offering "Large White Flowering, 1s 6d" and "Pink Flowering, 2s 6d". (2)

Apart from the obvious evidence of the use of crataegus in 19th century gardens in Australia in surviving examples, there is also both verbal and written evidence. One pioneering family property not far from Avoca in Victoria's goldfield region is known to have had hawthorn hedges down both sides of a typically formal hillside garden established in the 1860's. The interesting point is that members of the family recall that this hedge was done in *C. oxyacantha* in alternating pink and white.

In the early 20th century with the revival of various aspects of cottage, woodland and rustic country garden traditions by people such as Edna Walling, there was a widening of interest in the crataegus and their allies. Miss Walling was very fond of the Washington Thorn, the Tansy-leaved Hawthorn, the Mexican Hawthorn, the Red Mexican Hawthorn and a very attractive small American thorn, *C. durobrivensis*. Other crataegus included in garden designs by Edna Walling are: *C. prunifolia* (Plumleaf Hawthorn); *C. x lavallei* "Carrierei" (French Hawthorn); *C. oxyacantha* "Paul's Scarlet" (1858), *C. arnoldiana* (1901) and *C. splendens* (a variant of *C. prunifolia*).

One vexed question in regard to the inclusion of the crataegus in gardens is their susceptibility to pear slug. Some suffer attack from these slimy little creatures to a far greater degree than others. The Washington Thorn, Mexican Hawthorn, Tansy-leaved Hawthorn and a number of others are, in the author's experience at least, thankfully free from this pest. The problem seems rather worse in a cool, wet summer or when the humidity is high. Pear slug can be controlled with a suitable spray applied in winter.

The Como Nurseries (Bert Chandler and Sons Pty Ltd) established at The Basin near Melbourne in 1873, offer up to 10 different crataegus. One of these is an unusual *C. horizontalis* grafted on to a standard 2.5 to 3 metres tall. After 10 or 15 years it becomes a striking umbrella shaped specimen tree ideal for lightly shading a setting of garden furniture or providing a focal point in an open space. One other unusual crataegus offered by Como Nurseries is called "Giant Red". This variety, with basically oval leaves, has large red crabapple-like fruit. It was sold for many years then "lost" - a specimen was "rediscovered" in a country garden in recent years and it was brought back into the catalogue.

One variety of crataegus which is richly endowed with legendary associations is *C. monogyna* "Biflora", the famed Glastonbury Thorn. This is said to be the thorn which grew from the staff of Joseph of Arimathea who is claimed to have visited England after the crucifixion of Christ. At Glastonbury he prayed that a miracle might aid his missionary efforts, and having thrust his staff into the ground it immediately burst into leaf and flower. The season was mid-winter and the story goes that it was Christmas Day (then on January 7th).

An ancient tree was at Glastonbury Abbey for hundreds of years until it died early last century. Numerous cuttings had been taken and pioneer families coming to Australia brought descendants of the sacred Glastonbury Thorn to plant in their new land. Given reasonable winter conditions in England, *C. monogyna* "Biflora" will flower twice in each year even if the winter flowers are not in abundance.

A number of other cultivars of *C. monogyna* were distributed by British and European nurseries during last century, including a dwarf variety *C. monogyna* "Semperflorens". (3)

In hedges, copses or thickets the crataegus offer all kinds of possibilities. When combined in a hedge with selected

species or near species roses, with their allies the pyracanthas and cotoneasters and with shrubs such as the aronias, they make a wonderful calendar of seasonal joys. Their "winter tracery" is a delight when delicately interwoven with spider webs and never more so than in the early light of a misty morning. Hedges in my own district include hawthorns, old plums and "Kentish" cherries. In some places that perfectly old-fashioned pink rose, Indica major, weaves its way up through the branches in these hedges and bursts forth to rival the creamy white froth of hawthorn blossom.

In the following list are crataegus known to be available in nurseries in Australia or at least represented in collections. Readers may know of others and I would be delighted to hear from them on the subject.

***C. azarolus*; Azarole Thorn**

A Mediterranean species with the undersides of the shoots and leaves being downy. The fruits are usually yellow and are said to have a good flavour. Hardy low tree with few thorns. Available from specialist nurseries.

C. arnoldiana

Found in the north-eastern United States. Introduced into cultivation in 1901.

***C. chrysocarpa* (syn *C. rotundifolia*)**

A native of North America from south-eastern Canada to New York. Leaves oval or diamond shaped, thorns up to 5 cm long.

***C. crus-galli*; Cockspur Thorn**

Small deciduous tree from North America. Colours to scarlet in autumn, its fine toothed leaves are narrow and rounded. Introduced into Britain in 1691.

C. durobrivensis

Small deciduous tree or shrub from New York State. Grows 2.5 to 3 metres. Large leaves broadly ovate, the upper part sharply toothed. Large handsome white flowers. Shiny deep crimson fruit, 15 mm in diameter. Discovered in 1900, introduced into Britain in 1901. Available.

C. ellwangeriana

Native to eastern North America. Roundish leaves shallowly lobed and toothed. Fruit 25 mm in diameter and bright red.

C. x grigonensis

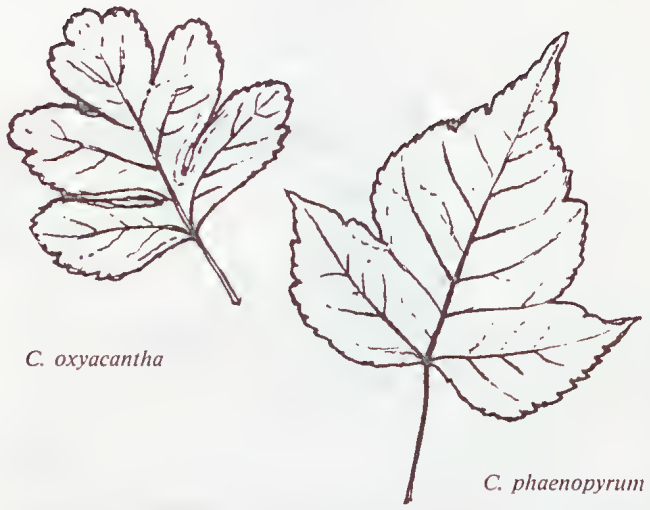
A French hybrid of 1873 from *C. stipulacea*. Similar to *C. x lavallei* "Carrieri". Has persistent leaves with blunt lobes. The tree is almost thornless with reddish fruits 18 mm in diameter. Seems resistant to pear slug. Available.

***C. x lavallei* "Carrieri"; (French Hawthorn)**

Small deciduous tree, 4.5 to 5 metres tall. Narrow elliptical leaves, pointed at each end. Along with the Mexican Thorn from which it is believed to have originated it is semi-evergreen in mild climates. White flowers 25 mm across. First described in 1883.

***C. monogyna*; May or English Hawthorn**

The common hawthorn which is declared a noxious weed in some States. Continues to form attractive and useful hedges in Tasmania and other temperate parts of the Australian mainland. Its leaves are deeply cut and it is quite thorny. The fruits have one stone (hence the name) as compared to *C. oxyacantha* which has two.



C. oxyacantha

C. phaenopyrum

***C. oxyacantha*; Midland Hawthorn**

Some authorities favour the name *C. oxyacanthoides* and others *C. laevigata*, this being seen as more appropriate because of the early name *Mespilus laevigata* published in 1798. (4). The fruits have two stones and the leaves are mostly obovate and three or four lobed. he lobes are rounded or pointed.

***C. oxyacantha* "Candida Plena"**

Double flowered white hawthorn. Available.

***C. oxyacantha* "Paul's Scarlet"; ("Coccinea-plena"); Double Red Hawthorn**

This cultivar goes back to a sport which appeared on a double pink variety in an English garden about 1858. It was propagated by the famed William Paul and exhibited by him in 1866.

***C. oxyacantha* "Punicea"; (Coccinea); single red Hawthorn**

Suggested as a good street tree. This hawthorn was raised in Scotland and distributed from the 1820's.

***C. oxyacantha* "Rosea"; single pink Hawthorn**

This name comes from the rose tinted flowers. The white flowers of many crataegus go pink as they age; this variety however is one of the true pink forms. Available.

***C. oxyacantha* "Roseo-plena"; double pink Hawthorn**

Very attractive double pink flowers. Available.

***C. phaenopyrum*; Washington Thorn**

One of the very best of the crataegus in cultivation, its maple-like leaves on slender stems are glossy and flutter in the wind. It was introduced into Britain from the south-eastern United States in 1738. The flowers are up to 15 mm wide. Generous bunches of scarlet-orange fruits which stay on the tree long after the leaves have fallen. The leaves colour to glorious shades of scarlet and orange.



CRATAEGUS PHAENOPYRUM (WASHINGTON THORN)
(photo: P. Cuffley)

***C. prunifolia*; Plumleaf Hawthorn**

Related to *C. crus-galli* and usually given as a hybrid of unknown origin. Wild hybrids from *C. crus-galli* and *C. macrantha*, both natives of North America, are said to produce a very similar tree. It has a rounded head and suckers easily. Seen in streets and parks in Mount Gambier, South Australia. The rounded leaves are a bright glossy green and turn a stunning crimson in autumn. Suffers from pear slug. Rooted suckers will grow vigorously. The thorns are up to 80 mm long and the crimson fruits hang in clusters.

C. layii

A rather upright tree with red fruits and large deeply lobed leaves. Available.

C. mollis

This native of the central United States has leaves broadly ovate with four to seven shallow lobes at each side. They are especially downy on the underside. The white flowers are 25 mm across. Fruits are red, downy and 20 to 25 mm in diameter. Seen in botanical collections.

***C. pubescens* (formerly *C. mexicana*); Mexican Hawthorn**

This species begins with an upright character and is semi-evergreen in mild climates. It has attractive white flowers in spring and large yellow fruits up to 25 mm in diameter. With its coat of mealy flesh, the fruit is quite suitable for making jelly. The leaves are fairly large and oval in shape. Under reasonable conditions this tree will grow from five to six metres tall. A native of the elevated regions of Mexico, it was introduced into Britain in 1824. Available.

***C.* "Smithiana"; Red Mexican Hawthorn**

This is described as a half evergreen tree as many of the leaves turn a rich red in autumn. It grows to around 5 metres tall, has deep green glossy leaves which differ from *C. pubescens* in that their roundish oval shape is broken by blunt lobes at the outer end and they are soemewhat smaller. The fruits are red and up to 18 mm in diameter, the tree is thornless. It was first grown in Melbourne.

C. submollis

Has large bright orange-red fruits and is a native of the eastern United States. A very beautiful tree which can grow 6 to 10 metres tall.

***C. tanacetifolia*; Tansy-leaved Hawthorn**

This is a very interesting crataegus having rather greyish-green leaves which are deeply cut into finger-lobes. The 20 to 25 mm diameter fruits are globose, yellow and sometimes suffused with red and have an apple-like flavour. It is a slow growing tree but can make 8 to 10 metres at maturity. A native of Asia Minor, Syria and that general region. Introduced into Britain in 1789. Generally available.

Footnotes

1. Bean, W.J. "Trees and Shrubs Hardy in the British Isles", p.762
2. "The Mount Gambier Standard", Thursday July 19, 1866
3. Bean, W.J. "Trees and Shrubs Hardy in the British Isles", p.777
4. op cit, p.779

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CRATAEGUS PRUNIFOLIA (PLUMLEAF HAWTHORN)
(photo: P. Cuffley)

Filoli — an Estate Garden in California

by Tim North



The Orangery, from the side garden

Filoli — an abbreviation of "Fight, Love, Live" — lies within the Crystal Springs Watershed, about 25 miles south of San Francisco. The mansion was built for Mr and Mrs William B. Bourn II between 1916 and 1919; Mr Bourn chose the site because it reminded him of the countryside surrounding the Lakes of Killarny in Ireland, and also because it was near to the holdings of the Spring Valley Water Company, of which he was President. They chose Willis Polk, a well known Californian architect, to design the mansion, and the 16 acres of garden were laid out by Bruce Porter.

The Bourns lived at Filoli until their deaths in 1936, when the estate was acquired by William and Lurline Roth. Mrs Roth, with the help of landscape designer Bella Worn, transformed the garden, the importance of which dates from this time.

The garden lies along a north-south axis that rises gradually as it leads southwards from the mansion. There is a succession of separate areas, or garden "rooms", each with a distinct character and all of which are held together within a strong geometric framework. The Sunken Garden contains a formal rectangular reflecting pool that has a dome of *Teucrium chamaedrys* at each corner. Looking down the length of the pool the eye is carried through a long avenue of Irish Yews, *Taxus baccata* "Fastigiata", that are wired and pruned into a neat columnar shape, to the coastal hills in the far distance. The Knot Garden is on an impressive scale, with the traditional patterns of interlacing "unders and overs" executed in *Berberis atropurpurea* "Nana", Dwarf Japanese Holly (*Ilex crenata*) and *Teucrium chamaedrys*. The Walled Garden has six separate sections including a Japanese, Dutch, Wild and Kitchen Garden; the focal point here is the Tea House, designed by Arthur Brown Jnr, who also designed the nearby Carriage House with its classic bell tower. The whole garden is sheltered by Live Oaks (*Quercus virginiana*).

Mrs Roth, after the death of her husband, presented the estate to The National Trust for Historic Preservation in 1975. It is now administered for the Trust by a non-profit corporation called Filoli Center. The whole property is immaculately maintained by a staff of twelve full-time gardeners aided by a number of volunteers from the Friends of Filoli, a group formed in 1978 to provide both financial and operational assistance.

The house and garden is open from mid February until mid November, from Tuesday through to Saturday each week.



The Knot Garden
and
The Sunken Garden (below).

Note:
Filoli will be included in the itinerary for The Australian Garden Journal Tour of United States Garden, in May/June 1988 (see elsewhere in this issue for further details).

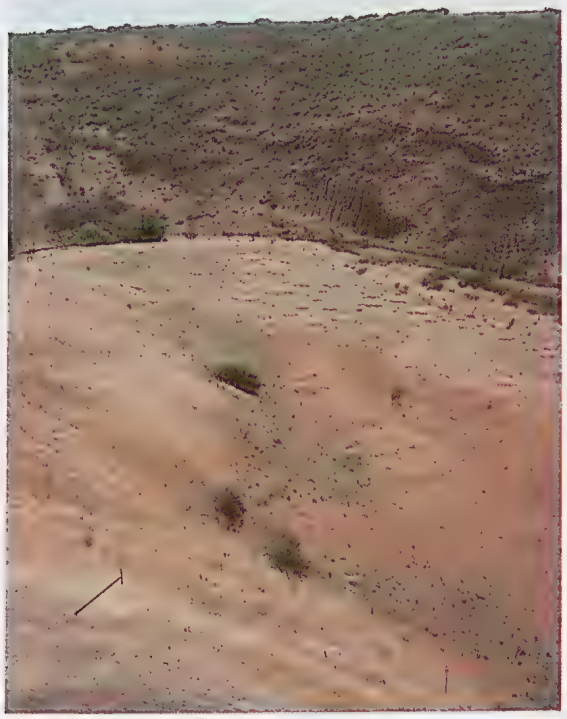


Conservation and Horticulture — the Organ Pipes National Park

by C.L. Wheller

To quote Peter Scott, when Chairman of the World Wildlife Fund, in "A Conservation Creed" published in March/May 1968 edition of "Victoria's Resources'; "What man did to the dodo, and has since been doing to the blue whale and about 1,000 other kinds of animals may or may not be morally wrong. But the conservation of nature is most important because of what nature does for man ... it has been argued that if the human population of the world continues to increase at its present rate, there will soon be no room for either wildlife or wild places, so why waste time, effort and money trying to conserve them now? But I believe that sooner or later man will learn to limit his own over-population. Then he will become much more widely concerned with optimum rather than maximum, quality rather than quantity, and will rediscover the need within himself for contact with wilderness and wild nature. No one can tell when this will happen. I am concerned that when it does, breeding stocks of wild animals and plants should still exist, preserved perhaps mainly in nature reserves and national parks, even in zoos and botanical gardens, from which to repopulate the natural environment man will then wish to recreate and rehabilitate".

Today there is a larger than ever decline in the number of both plant and animal species in developing regions as a result of increasing human population and activities, posing an even greater threat to species survival, including man himself; and in the meantime the prospect of passing on to future generations a world of decreasing interest, of barren wastelands, harsher climates and inevitable pollution of all kinds. The conservation of plants and animals in man-made reserves as well as the preservation of natural habitats must therefore become an urgent matter of international importance. It is to this end that the various conservation organizations are dedicated, such as the Victorian National Parks Association, the Field Naturalist Clubs and tree preservation societies with the accent on preservation and/or restoration of existing habitats of flora and fauna, and





(left) The south side of Grey Box Gully, taken in early summer 1973.
(right) The same area in November 1986

others such as the Society for Growing Australian Plants (SGAP) with the accent on preserving Australian native plants by cultivation in gardens.

The restoration of an area of degraded, weed and vermin infested grazing land at Sydenham to its present state as a worthwhile and popular picnic spot for students and nature lovers, did not occur simply as a result of its dedication as a National Park in 1972. Apart from the formidable task of weed and pest eradication, the need to replant the area with the trees, shrubs, etc. that originally existed, posed the problems of identification of those plants, obtaining propagating material, raising, planting and maintaining these plants in a rather hostile environment without much knowledge of the intricate relationships between the elements in that environment. That the present substantially improved state of the area has been achieved in relatively few years is a tribute not only to the National Parks Service and its staff, but to the many volunteers led by the Maribyrnong Valley Committee of the National Parks Association — now known as "Friends of the Organ Pipes" — who played such a large part not only in planning operations, weed control, planting and watering, but undertook seed collection and propagation of many trees, shrubs and perennials, demonstrating once again the increasing dependance on horticulture in the preservation of native plants, in this case from the few remnants surviving in locally isolated pockets.

That the annual number of visitors to this park in 1979/80 was recorded at over 85,000 and has included students from over 300 schools as well as picnicers and field naturalists, and is still increasing, is an indication of the value of such areas in providing passive recreation as well as education to the community, a fact recognised in 1978 by the Royal Australian Institute of Architects in awarding the F.O.O.P. the Robin Boyd Environmental Award bronze medal for outstanding contributions to the environment, followed by the Premier Innovative Award from the Victorian Government in 1982 for "a project enhancing Victoria, The Garden State".

Faced with 130 years of abuse and neglect, and the consequent proliferation of noxious weeds and rabbits, with occasional intrusions of stock from adjoining properties as well as the difficult task of correctly identifying and replacing the original vegetation within the constraints wisely imposed by the National Parks Service, without the benefit of any significant precedents or experience, the revegetation of this area as conceived in the early 1970's appeared a formidable task with the limited resources available — a challenge accepted by the National Parks Service, the F.O.O.P. and other volunteers with determination and optimism which has been an inspiration to others and an example of what horticulture, adapted to a worthwhile conservation project by a group of amateur enthusiasts, can achieve on a limited budget despite considerable problems and unusual constraints. Not only has a much needed resource for passive recreation and education been provided in a region noted for its lack of substantial areas of natural bushland, but hopefully a number of scarce and endangered species of both plants and animals will be preserved against the threat of ever expanding urban development.

Conservation, then, as in the Organ Pipes case, does not necessarily end with the dedication of areas as National Parks; it invariably involves the management of those areas in a way which, while preserving the established ecosystem, allows controlled use for the benefit of the present community without undue prejudice to the needs of future generations and may, in situations such as that existing at the Organ Pipes at Sydenham, require a substantial contribution of horticultural effort and expertise before conservation begins.

According to unidentified writers in the 1986 Melbourne "Garden Week" brochure, "Gardening is part of community development, of city planning, urban renewal and of conservation. Today we are more concerned about green spaces, watersheds, wildlife sanctuaries, parks and recreational areas than ever before. Indeed we have come to realise that even our seaside marshlands contribute to our well-being. What was once considered worthless land is found to be essential".

The introduction to cultivation of local indigenous species is another worthwhile contribution to plant conservation, and in our garden at Romsey in Victoria, we have introduced local forms of *Pultanea pedunculata, Platylobium formosum, Dillwynia cinerascens* and *Tetratheca ciliata*, all of which we have found rewarding. Two of these as well as other native species were described in a previous article "In a Lawn-free Country Garden".

The garden then does not end with the petunia bed, the perennial border or even the foundation planting. It includes the whole of your property as well as that of the community which, in turn, influences your neighbourhood, your city, your town, your country. And so it is with all outdoor space. Like the Organ Pipes National Park, your backyard as well as front, however small, contributes to the total environment of man.

Victorian Garden Festival

The Victorian Garden Festival will be held in the Royal Exhibition Building, Melbourne, from 30th September to 4th October 1987.

The Festival will include a major display depicting the history of floral art, a horticultural therapy display featuring Esther Deans, author of the well known book "Gardening without Digging", a careers display, demonstrations and lectures on a variety of topics, as well as a large number of trade exhibits. It is proposed to promote a series of open days in nurseries and gardens on the weekend prior to the Festival, as an official part of it.

A maximum of ten Awards of Excellence will be made to organizations involved in the Festival, five of these going to nurseries and five to other organizations.

Further details are available from John Mason, PO Box 95 Mooroolbark, Vic. 3138.

Letters

Dear Sir,

Peter Watts' letter (Australian Garden Journal, June/July 1987) is just the sort of publicity Old Government House Gardens needs to gain public recognition.

Old Government House is no longer the Historical Folk Museum it used to be when it was first opened to the public by N.P.W.S. twenty-five years ago.

It is now redecorated and refurnished to the period of the early Governors, and is one of the best examples of a mid-Victorian interior open to the public in South Australia. To complement the interior it is only appropriate that the exterior be matched in accordance.

The reconstructed tile terrace, garden steps, brick balustrade, post and rail boundary fence and picket gates are all original garden features that conform to the architect's original specifications obtained from archival records.

What Mr Watts fails to realise is that all the mature trees in the garden, which form the basic framework for other plantings , date from the turn of the century when the residence was under the control of the Conservator of Forests and was occupied by the families of successive foremen of the adjacent Government Nursery from 1886, the time the photograph was taken, the "bush" apparently having been cleared shortly before. Therefore, seventy-five years of garden planting and development took place before N.P.W.S. had control.

The specimen of *Pinus helepensis* (Allepo Pine) is one of the largest in South Australia, itself a historically significant tree, as are some of the other magnificent conifer specimens in the garden.

The defining of the garden by laying out pathways and garden borders coincided with the necessary restoration work on the house in the 1970's, including major reconstruction of the terrace, foundations and masonry of the house to cure deterioration and unstable conditioons caused by salt, damp and ground water. This resulted in certain diversion of drainage in the garden to ensure the stability and conservation of the building.

This work has been sensitively done by National Parks personnel, who responsibly sought much technical and professional advice from many bodies, including the Board of the Botanic Gardens, the garden plan being endorsed by the Director of the Botanic Gardens at that time.

That the early Governors did not have the inclination to develop the garden (though the chief architect obviously made provision for later development by defining the boundary of the garden with a fence and positioning gateways, thus influencing access points) is not such a mystery, but a result of a complexity of events and historical occurences, including the financial position of the State. The shift in inclination was directed to Marble Hill after the State had recovered from its hard times.

The building is significant architecturally and it is a blessing that it escaped the bulldozer which long threatened it. Just as importantly it has been refurnished (the original contents having been transferred to Marble Hill and lost in a fire) by public donations to the period of the residence's intended occupancy.

Development of the garden to conform to this period is the only logical course to take and few who have studied the history of Old Government House could argue for a return of the grounds to its original undeveloped "bush" state.

The garden is being developed on an extremely low budget by dedicated staff and volunteers with a professional approach and background.

If it is a "romantic view" that our visitors have of the house, then this is of their own choosing and not one which is forced on them by N.P.W.S.

We hope our visitors will judge for themselves whether this garden development is worthwhile. If Mr Watts were to accompany these visitors he may choose to modify the views he has expressed in his letter.

M. Hansen,
District Ranger, Sturt,
National Park and Wildlife Service,
Belair, South Australia.
Adelaide.

Product News

Nylex have this year introduced a new hi-tech hose called Tripleflex. This new hose offers superior kink resistance, all weather flexibility, an extended working life and quality appearance.

Tripleflex technology means that the reinforcing is part of a three layer system; the inner core is thick PVC for total flexibility in hot or cold weather conditions, the middle layer provides the kink resistance and 50% greater burst pressure performance, and the outer skin is ultra-violet, stabilized to withstand the worst of our climate.

Prices range from $34.60 for a standard length unfitted hose.

Another new product from Nylex is the Gardena Water Wise Pak of microspray components, which replaces nine former separate product packs. All the necessary components for a single microspray outlet are now available in one pack at a recommended retail price of only $3.25. The eleven components are a stake, adaptor, jet base, two caps and a goof plug, elbow, knob valve, 200 mm riser and 400 mm tube. The microspray units are easily plugged into polytube to create an individual garden watering system, or added to an existing system.

Nursery Notes



The Garden Centre, Mitcham, Victoria

The Garden Centre is now in its tenth year, having grown out of a very untidy piece of land, comprising two vacant house blocks commonly used as the local dump for everything from old cars to garden rubbish. Interestingly it was the site of the homestead of the Lee family, one of the early Mitcham families, for whom the adjoining Lee Parade is named and whose old well emerged when the knee deep weeds were cleared to set up the nursery. Mitcham is an old settled area about 20 km east of Melbourne, and The Garden Centre is on the Maroondah Highway which goes to Lilydale and branches out from there to snow country in several directions.

The nursery is surrounded with trees and bird life abounds; thrushes regularly nest in a large stag fern in the middle of the nursery. Several years ago the house next door came up for sale and this was bought and added to the nursery. The beautiful old garden has been incorporated into the nursery and in spring is a riot of colour with azaleas, tree paeonies, camellias and rhododendrons. Summer brings a nice display of hydrangeas and a recent addition is a herb garden alongside an old fig tree. The herb garden, designed by Sue Thompson, well known for her Coora Cottage days, helps customers to know how to group herbs and how they look when fully grown, as well as incorporating some cottage garden plants.

The central core of the nursery which joins the shop area with the glasshouse is a paved area covered with a pergola draped with climbers and with a Spanish marble fountain. This area is always filled with seasonal colour, ferns and other shade loving plants such as hostas and rock cyclamen, for which the nursery has gained quite a reputation.

The search for the unusual is one of the key elements on which the nursery operates. This reflects the love of plants shared by Pat Fielman, the owner of the nursery, her manager John Coleman and other staff members. Always trying to be ahead of trends, the nursery was the first to stock and promote carnivorous plants. The interest in hostas and other unusual perennials has been fostered by Pat's long time friendship with Ruth Tindale, whose beautiful garden in the Dandenongs is a constant source of inspiration.

The nursery prides itself on its ability and willingness to track down unusual plants for customers even if it takes six months or more. A big range of maples is carried, together with dogwoods, beeches and many other beautiful deciduous trees, shrubs and climbers. Another surprise for many customers is to find plants of the beautiful Chilean bell flower, *Lapageria* — both pink and white forms.

Another important section is the pot area where a large range of imported and locally made pots is displayed — honey-glazed pots from Malaysia, Thai terracotta pots with pretty pumpkin shapes and flat bowls, and local Northcote pottery as well as more elaborate Italian designs. Another area pioneered by this nursery is the display and sale of a wide range of domestic watering systems. Knowledge in this area has been built up over 10 years and enables staff to design tailor made systems for customers.

'How to" demonstrations are a feature of the nursery year. These are held at different times and include rose and fruit tree pruning, care of camellias, repotting of orchids, bonsai techniques, care of indoor plants and ferns, watering systems, lawn care and so on. A wide range of literature is also available.

About two years ago a Garden Club was set up for customers' information and enjoyment. This is free and customers need only apply to join. Members receive about six newsletters a year giving them information on new plants and products, seasonal jobs, planting ideas, dates of demonstrations, and an occasional outing to visit beautiful gardens. Special previews of sales and other promotions are also offered to club members.

BOOK REVIEWS

Flowers and Fruit

by Colette; published by Secker and Warburg
reviewed by Elizabeth Reeve

Despite its matter-of-fact title, this little book is more belles-lettres than botany. It consists of short essays described as "portraits of the vegetable kingdom" by the incomparable Colette. Many were written towards the end of her long life when that most sensual of writers was bedridden with arthritis and are exercises in nostalgia, evoking flowers and gardens she had loved passionately in the past; some are translated into English for the first time.

From her divan in the window of her Paris apartment, the crippled novelist could look down on "prodigious rose bushes" in the Palais Royal gardens; "old fashioned, floriferous rose bushes that have survived both war and frost. Never have they failed to flower, and to flower again and yet again before November. They disarm even the children of the first arrondissement, well known for their ferocity".

These brave blooms charmed her more than the modern roses she was introduced to by "an ultra-wealthy amateur of humble gardens" in his "painstakingly dishevelled American garden" at Versailles: "nasturtium coloured roses that smelled of peaches; flimsy roses, and of a dirty mauve, that smelled of crushed ants; orange roses that did not smell at all; lastly, a little horror of a rose bush with yellowish flowerets, fuzzy, misshapen, bushy, responsible for an unpleasant menagerie of musky smells, the smells of a gymnasium used exclusively by red-headed young women, and of artificial vanilla, a plant the amateur called by the name "rose" without my having the courage to appeal . . ."

Colette had an unfailing knack of finding "le mot juste" or vivid metaphor to describe the exact form, texture and elusive unique fragrance of a flower. For instance, her "Gardenia's Monologue" as the flower awakens at six o'clock. "While (the day) lasted, I held my breath, the exhalation of which surrounds me at dusk and makes the moths teeter and fall into flight. I was sleeping, in my fleshy petals, loosely done up, just mussed enough so no one would confuse me with the bland neatness of a camellia. I sleep in broad daylight, as do all things white and possessed of the secret of scent . . . but at the appointed hour, six o'clock, I let out my feverish, mute discourse. An imaginary orange blossom and an edible mushroom, one hour old and fully grown, come together within me . . ." Orange blossom and mushroom: your nose tells you how right she is! The soliloquising gardenia, after asserting her superiority over other richly scented flowers, admits she "bows down" to the tuberose. "The bloom on her, fresh as a budding nipple, outlasts mine. She holds it up to me, insinuating that I age poorly and that three days after I blossom I look like a white kid glove dropped in the gutter". A grubby white kid glove; appearance and texture pinpointed in one felicitous simile.

There are essays on Redoute's rose paintings, and medicinal plants, as well as specific paeans of praise for Collette's favourites, including paeony, hyacinth, hellebore, tulip, anemone, and the lily of the valley whose cult, celebrated on the first of May, "stirs the Parisian populace to fever pitch". Discussing her "capricious sense of smell" Colette contends that paeonies have a fragrance of cockchafers, lilac has "a toxic aroma of prussic acid", that tansy and yarrow "put heart back into my stomach, and in my heart too, and that, on the contrary, heliotrope, with its nauseating vanilla and its mauve semi-mourning, disagrees with me".

For strelitzia, "whose charms and floral seductions I dispute" (so do I!) she produces an even more evocative simile than the bird of paradise: "in the strange, digitate shape of its bloom, I read the exact pose of a Siamese hand, with the tips of thumb and forefinger touching, the other fingers standing straight up, aggressive. In the language of the Siamese ballet, this stiffening of the hand at the end of a dancer's long, supple arm serves, as might a letter of the alphabet, to express anger".

In the earliest essay, for her 1924 newspaper column, Colette goes to a flower show and is not impressed by the hybridist's triumphs, such as monstrous begonias with "megalomaniac" flowers in "a blaze of incomparable, outrageous colours" but "less fragrance than a clump of grass . . . I have little regard for these vegetable persons who put on disguises. I am already weary of these exaggeratedly oversized ones".

One could go on quoting for ever. This delicious collection is the perfect bedside book for random browsing, and would be an inspired gift for a gardening friend.

A Gardener's Year

by Jean Galbraith; published by William Collins, 1987; recommended retail price $9.95
reviewed by Tim North

There are not many people in Australia who could write a book like this; I know of none other, perhaps there are none. None who combine the gift of minute observation that marks the born naturalist; the gift for translating what is observed into practice that marks the born gardener; the sensitivity and the simple Christian philosophy that makes it all, not just meaningful but — and I choose the word with care — inspirational.

Those who read this book carefully will, I believe, be inspired. They will be inspired to be better gardeners, not through learning new technology nor by amassing a vocabulary of Latin names, but by learning the simple lessons of how plants grow, or why they sometimes fail to grow.

This book is really a notebook, a book of jottings in a gardener's year. The year happens to be 1983, and the scene is the author's lifelong home, and its surrounds, in Victoria's Gippsland. It was a momentous, tragic year in that part of the country, opening with the last months of a life-destroying drought and erupting into the holocaust of that Ash Wednesday, which is recorded here with no more than its own inherent drama.

The author describes how she gathered from the orchard and the nearby

roadside seven different fungi, and how she had a different one for tea on each evening for a week; how she builds a bonfire; how the flower segments of Erythronium open — 'each flower has six long, pink segments, and when they are fully spread three alternate segments curl back like ducks' tails until they touch their own backs, each forming a ring. Later the other three make the same movement, and then there are six little rings'; often the day ends with a note like "the waterproof and hat are drying in the woodroom, and the black kettle on the fire is boiling, ready for tea".

For fifty years and more Jean Galbraith, as "Correa", wrote a monthly article in "The Garden Lover", a record which I doubt has been equalled. She also wrote books like "Collins Field Guide to the Wild Flowers of S.E. Australia", and "Garden in a Valley", which was republished only last year in a bright new format. This latest book has no glossy pictures, indeed it has no pictures at all; it has a soft cover and it is printed on rather ordinary paper. Its magic comes solely from that far from ordinary lady who, more than fifty years on, is still one of our best gardening writers and who will for ever hold a very special place in our gardening literature.

Garden Open To-day

edited by Martyn and Alison Rix; published by Viking, 1987; recommended retail price $45.00 reviewed by Tim North

The sub-title of this book is "a guide to gardens open to the public through the National Gardens Scheme". It describes 600 of the 2,000 or more gardens in England and Wales that are open under this scheme, which was started in 1927 in aid of the Queen's Nursing Service and which in 60 years has raised some 3.5 million pounds.

For the most part the gardens are described by their owners or custodians, which makes for considerable variation both in quantity and quality. However, in the able hands of Martyn Rix (who will be known to many as a former botanist for the R.H.S. and now Assistant Editor of "The Plantsman') and his wife Alison (now an Assistant Editor for the R.H.S.) this has resulted in a spectacular, even lavish book — well produced and well furnished with both colour and black and white photographs. It is, as the editors point out, designed to be read in conjunction with the well known "Yellow Book" published each year by the National Gardens Scheme. Anyone who contemplates going to the U.K. to look at gardens should not fail to take this book with them, or at least to thoroughly absorb it beforehand.

Victorian Gardens

by Brent Edwards; published by Batsford, 1986; price in UK 32 pounds Sterling – reviwed by Trevor Nottle

I do not know if the old booksellers' custom of "three times the foreign price for imported books" still applies, but if it does then price alone will prevent this excellent book being read by any but the well-heeled or the keenest amateurs of gardening history. And that will be a great shame, for this book must rate as the standard work on the development and practice of gardening during the Victorian era. The author is the librarian of the Lindley Library, the archivist of the Royal Horticultural Society and editor of the Garden History Society's journal. He is also a thorough researcher and an able and entertaining writer.

Other books on gardening during the age of Queen Victoria, such as Geoffrey Taylor's "The Victorian Flower Garden" (Jonathan Cape, 1960) and Tom Carter's "The Victorian Garden" (Bell and Hyman, 1984) have all been valued references but all are outshone by Mr Edwards' scholarship and presentation. To put it simply he brings everything together — the influence of the plant hunters, the science of botany, the phenomenon of "museumism", the rise of the professional gardener and the talented amateurs, the development of technology and industry, and the rise of the gardening press. These are woven into a fascinating history of horticulture in the 19th century.

For Australian garden historians this book represents an important insight, complete with comprehensive footnotes, into the ideas and developments which directly influenced gardens in Australia. As such it is not going too far to suggest that this should be a major source book for local researchers and restorers, to be read in conjunction with local material as essential to understanding 19th century Australian gardens.

Hortus 1

A quarterly gardening journal published by David Wheeler; available only by post from PO Box 90 Farnham, Surrey GU9 8SX, England; 30 pounds sterling per year reviewed by Tim North

One of the best things to arrive in my mail over the past month has been the first issue (Spring 1987) of this new gardening journal.

I regret that I know little of its editor/publisher, though he tells us that he left a lucrative Fleet Street job to realise the dream of a literary gardening journal. If he keeps up the standard of this first issue he will have no reason to regret that decision.

Let us look at just a few of the articles it contains; Dame Sylvia Crowe on Gravetye Manor; Beth Chatto on the artist/gardener Sir Cedric Morris; the problems of maintaining the garden at Sissinghurst by Pamela Schwerdt, one of the two head gardeners there; Mavis Batey on "History in Gardens'; John Brookes on modern trends in garden design; Stephen Lacey, Will Ingwersen, Anthony Huxley, Rosemary Verey, Carole Ottesen on "The New American Garden".

Not surprisingly, in what is essentially a literary magazine, there is an extensive book review section (23 pages to be exact). There are few illustrations, apart from some good black and white photos by Hugh Palmer (who took the photos for Penelope Hobhouse's "Private Gardens of England'); this is a journal to be read, not looked at.

Like all good things, though, it is not cheap. There will be some who will baulk at paying the equivalent of around $65 for a year's subscription. But many books to-day cost more than this, and there is a wealth of good reading in Hortus 1.

The A-Z of Vegetable Gardening

edited by Pamela Polglase; published by Ellsyd Press, Sydney, 1987; recommended retail price $16.95 reviewed by Tim North

The last few years have seen a wealth of "down to earth" Australian gardening books, but there have been some rather half-hearted attempts at one devoted exclusively to vegetable gardening.

AUSTRALIAN GARDEN HISTORY SOCIETY

Patron:	Dame Elisabeth Murdoch, DBE
Chairman:	Mrs J.E. Mitchell
Secretary:	Mr Tim North, PO Box 588, Bowral, NSW 2576
Treasurer:	Mr Ken Digby, Shore Brace, Stokes Point, NSW 2107

All correspondence should be addressed to the Secretary.

Annual General Meeting 1987

Notice is hereby given that the Seventh Annual General Meeting of the Society will be held at Clubbe Hall, Frensham School, Mittagong, New South Wales, on Saturday 14th November 1987, at 5.0 pm.

Executive Committee

Under the Society's Rules the following members of the Executive Committee, having served for a continuous period of three years, are due to resign this year but may offer themselves for re-election:

Mrs O. Richards (WA)
Mr J.A.E. Whitehill (SA)
Mrs P. Cameron (Tas)
Mrs A. Russell (Vic)
Mr R. Thirkell Johnston (Tas)
Mr K. Digby (NSW)
Miss C. Bull (Qld)

Nominations for the Executive Committee may be made by any financial member of the Society; each nomination must be in writing, signed by both proposer and seconder, and must reach the Secretary not later than 1st October 1987.

State News

Tasmania

The A.G.M. of the Tasmanian Branch was held at Longford Bowls Club on Sunday 26th July. The guest speaker was Mrs Marion Simmons, of the Field Naturalists' Club, who spoke about Tasmanian wildflowers.

Work is continuing on the Elizabeth Macquarie Homes project at Ross; the Branch is indebted to Mr Steve Kerrison for donating timber for the bed edgings.

A soup and sandwich luncheon was held at Mona Vale on Wednesday 14th May, at which photos and videos of the 1986 Annual Conference were shown. For the benefit of southern members a second soup and sandwich lunch was held on Wednesday 17th June at the home of Mr and Mrs Peter Stackhouse in New Town. The guest speaker on this occasion was Mrs Margaret Roberts from Launceston Regional Library, who reviewed a selection of gardening books and discussed the criteria involved in selecting gardening books for the Library.

A rose pruning day will be held at Mona Vale on Sunday 2nd August. Mr John Gray, lecturer at TAFE, will teach the fundamentals of rose pruning.

A major fund raising event, to raise funds to subsidize the production costs of the Branch newsletter, will be held on Sunday 25th October at Valleyfield, Campbell Town, the home of Mr and Mrs Hugh Skerritt. This will take the form of a "Gala Garden Fete" and members are asked to take along as many plants, seeds, bulbs and potted cuttings as possible.

Sydney Metropolitan

A garden and streetscape inspection of Castlecrag area, including the work of Walter Burley Griffin and Marion Mahony, and early plantings of Australian trees and shrubs, will be held on the afternoon of Saturday 5th September.

Other proposed functions include an inspection of the new Bicentennial Park at Homebush Bay; an inspection of new layouts in the Royal Botanic Gardens, the redesigned Macquarie Street and the roof garden at Parliament House; and a tour of the gardens of houses designed by the late Professor Wilkinson.

Southern N.S.W.

On Sunday 24th May a working bee was held at Hillview, Moss Vale and attended by some twenty members. Hillview, the country residence of the Governor of New South Wales for more than three-quarters of a century, has recently been handed back to the State Government after a period of private ownership. The seven and a half acre garden is now in a state of neglect, and most of the day was spent in clearing some seven truckloads of wisteria and other growth from the fabric of the house, where it was causing damage to verandah posts and railings. Hillview is one of the gardens to be visited during the Annual Conference this year.

The Branch A.G.M. will be held at Oxley College, Burradoo, on Sunday 30th August at 5.0 pm; the name of the guest speaker will be announced later.

Victoria

The Geelong-Colac weekend in May proved a great success, taking 39 people to notable private and public gardens, and to gardens owned by the National Trust. Paul Fox and John Hawker excelled themselves as speakers and it was particularly interesting to see the task that lies ahead of the Gordon family in restoring their Guilfoyle-designed garden, Turkeith, near Birregurra.

The Branch has received a $2,000 National Estate grant to publish a bibliography of secondary gardening and landscape sources. Richard Aitken is assembling a team of experts to do the (voluntary) research and writing, which will be a huge benefit to scholars, students and garden historians.

The Branch has donated an extension ladder to Buda, at Castlemaine, to help with hedge cutting and other maintenance tasks. It is wonderful news that Buda has

received a $7,000 government grant to enable a conservation analysis of its garden to be undertaken.

Future events include:

On 12th September an excursion to two Dandenongs gardens, Pirianda and Pallants Hill. Write to PO Box 114, Hawksburn, 3142, for details.

On 25th October a visit to Creswick Forestry Nursery and Park Lane Botanic Reserve (see separate notice in this Journal for details).

On 21st November an excursion to two Mount Macedon gardens, Dreamthorpe and Marnanie. Write to PO Box as above for details.

Letters

The Editor,
Australian Garden Journal
Dear Editor,

I hope I may use the pages of the Journal to publicly thank those members of the Victorian chapter of the A.G.H.S. who gave their time to Buda Historic Home and Garden, Castlemaine, during my terms as its garden director in 1984/5 and general director in 1986.

On three occasions an impressive number turned out to prune the many roses in the 2 ha garden, despite sometimes uncertain weather, bringing their own provender, and in return no reward other than whatever pleasure they could personally make out of the events. They were also most co-operative, not only amongst themselves but in their understanding of my responsibility.

Not only is such physical assistance badly needed by historic gardens which are under-resourced, which will be most of them, but the moral support implied is of longer term significance. People blessed, or perhaps cursed, with personal responsibility for the maintenance of such gardens are generally under some stress and feel very isolated, so such help is a great source of encouragement and hope.

Since I resigned from Buda last November, I've had much occasion to look back on those pruning events with deep appreciation, and sincerely thank all those concerned. I must particularly thank Margaret and Bill Greer, who not only attended the rose pruning sessions but made the long trip from Melbourne to Castlemaine week ater week to do similar urgent work on much of the remaining shrub component of the garden.

Yours, etc.
Clive Winmill,
Chewton, Vic.

Pamela Polglase has now filled this gap, and filled it very well.

This has been produced in that "nice-and-easy" three columns to a page format, with lots of line drawings, mostly of the simplistic school, good charts, and a number of excellent colour photographs. Curiously, credits are only given for a very few of these, and I could find no mention of whoever it was who executed the drawings; publishers could be a little more generous in acknowledging those who contribute to a book, in one way or another.

But this book will, I am sure, be appreciated and used by many home gardeners who will find it excellent value for money.

Primulas, Old and New

by Jack Wemyss-Cooke; published by David and Charles, 1987;
recommended retail price approx $45.
reviewed by Trevor Nottle

To those lucky enough to have visited Rene Coffield's nursery at Creswick near Ballarat at Auricula time, this book will be an inspiration to greater efforts to grow these beautiful plants and others of the Primula family. Joan Law-Smith's superb painting of the Auricula "Culverly" shown in her book "A Gardener's Diary" has been equally inspirational for many admirers of these favourite cottage flowers. But inspiration and beauty alone, while they may lead us to some exceptional plants, do not always prove useful in the successful cultivation of the sources of such adoration. This book deals with that conundrum in a style which is easy and informative, relaxed and authoritative, and most comprehensive at least as far as Auriculas, Primulas, Primroses and Polyanthus are concerned.

MrCooke is a florist in the true tradition of the artisan-gardeners of the late 18th century. He is thoroughly conversant with the qualities of both flower and plant which can be enhanced by selective breeding and knowledgeable cultivation. His advice is straightforward with no allusions to unnecessary horticultural "mystique". Parkinson may have grown Auriculas in a compost that began with "green gooses turds and equal parts of fresh blood'; Mr Cooke contents himself with a much less exotic formulation. Nor is there any one-upmanship to be found within these pages, but instead a frank evaluation of each variety as it is described, with the vigorous commoner recommended above the weakling rarity. Some of the supposed ancient cultivars are put under close scrutiny and the author is not shy in suggesting that some of these are not so old after all — a conclusion that has recently been drawn by students of other florists' flowers such as the Pink, the Violet and the Viola.

The bulk of the text is devoted to the Auricula, with somewhat shorter chapters on the European species of Primula, the Primrose and the Polyanthus. Each section makes good reading in itself as well as contributing to the overall thoroughness of the whole book. The coloured plates are mouth-watering and the line drawings clear and precise. Could anyone resist the impulse to search out the delectable grey-edged Auricula "Margaret Martin" after seeing the photograph in this book? I think not ! The book is made complete by extensive appendices, glossary and bibliography. Although written strictly for Northern Hemisphere readers it is an important new work, well worth reading and essential to any keen grower of the Primula family.

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GARDEN CUTTINGS

The Chinese Jasmine

A rare and beautiful shrub, originally described by E.H. Wilson in 1907, will soon be available in U.S.A., following the collection of seed by the 1980 Sino-American Botanical Expedition.

This is *Heptacodium jasminoides*, which can be grown as a large multi-stemmed shrub or trained to a single trunk to produce a 4 to 6 metre high tree. It has peeling bark, tan or brown in colour, 7 to 8 cm dark green leaves, rounded at the base and pointed at the tip with prominent trinerved veining, and jasmine-like fragrant flowers in large panicles. The flowers are followed by red-purple fruits which are even more spectacular than the flowers. It is said to be relatively frost-hardy and drought-resistant, as well as tolerant of poor soil and seaside locations. It is now being distributed to the nursery trade in North America through various arboreta and botanical gardens.

Dividing miniature roses

Howard Walters, writing in The American Rose Magazine, says that miniature roses, like herbaceous perennials, should be divided regularly. The plants should be dug just before they break dormancy and divided with pruning saw or shears into two or three pieces, each with some younger canes. At the same time canes are cut back to 15 to 18 cm, depending on the vigour of the plant, and all old woody canes cut out completely.

A new plant multiplier

A chemical used to defoliate cotton plants, thidiazuron, has been used to make possible the rapid multiplication of many woody plants. Biologists at the University of Illinois have used this chemical in the tissue culture of various maples, apples and other plants. Each explant, so treated, produced as many as 15 new plants, whereas the usual growth regulators produced no more than one new shoot.

A new Faculty of Horticulture

Hawkesbury Agricultural College's new Faculty of Horticulture opened this year, with programmes of a Bachelor of Applied Science and an Associate Diploma in Horticulture. Further expansion into a Master's and external courses is planned. Over 800 students were enrolled in the first year intake of the two courses.

Dwarfing plants

Reversing the temperature routine with certain plants, that is growing them with cool days and warm nights, has been found to reduce height as effectively as growth retardants, with no loss of quality and at considerably less cost. Experiments in U.S.A. with potted chrysanthemums, for example, showed that a slight increase in temperature at night reduced height more effectively than standard growth retardants; the same temperature routine reduced Easter (November to us) lilies in height when started as soon as flower buds were formed.

Plastics that kill

Such everyday objects as plastic hose, plastic-coated wire, transparent food bags, as well as plastic glazing strip in glasshouses, has been found in some instances to give off vapours which can be toxic to plants.

The demon in the piece is apparently a chemical called di-butylphthalate (DBP). Although the phytotoxic properties of DBP have been known for some 50 years it seems that no one realised until recently how widespread the problem was. The result has been that many plastic manufacturers are now substituting other less harmful chemicals in their products. In U.K. a British Standard (BS3746) now specifies that all garden hose must be free of DBP.

Anti-transpirants

Anti-transpirants are used to reduce moisture loss from evergreens in winter by coating their leaves and stems with a clear flexible film that seals the stomata. Sprayed on the plants in autumn this prevents desiccation when roots in frozen soil are unable to replace moisture lost by transpiration.

Even annuals and perennials have been sprayed in hot, dry summers to keep them growing and flowering with less water. Anti-transpirants have also been used in propagation and storage, and help to prevent salt spray injury.

Fungicides and lawn thatch

Long term studies at Cornell University have shown that certain fungicides, notably benomyl and iprodine, increase the amount of thatch in lawns. This increase is due principally to the increased amount of tissue production resulting from control of fungi.

Landscaping with wildflowers

Landscaping with wildflowers is becoming a common practice on highways in U.S.A. In New York a group calling itself the Green Guerillas is sowing wildflower seed on neglected medians and triangles along the streets. These include ox-eye daisy, black-eyed Susan, butter-and-egg, Queen Anne's lace, lupins, asters, Californian poppy, golden rod and sunflowers. Once established these self-seed every year and have been shown to ward off litterers, plant thieves and vandals better than the bedding plants often used in these spaces.

Dwarf grasses

Grasses that grow as little as 5 cm a year have been found in the Rocky Mountains by a geneticist working at the University of Alberta. These are said to need little watering or feeding, resist weed growth and stand heavy traffic. Seventeen such species have been studied to date.

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Michael Meszaros, Sculptor and Architect

by Keva North

Michael Meszaros in his early years gained training and experience working with his famous father, Hungarian-born Andor Meszaros. At the age of 18 he exhibited his first medallions with great success, for one was selected for inclusion in The Hague Museum of Medals, in Holland.

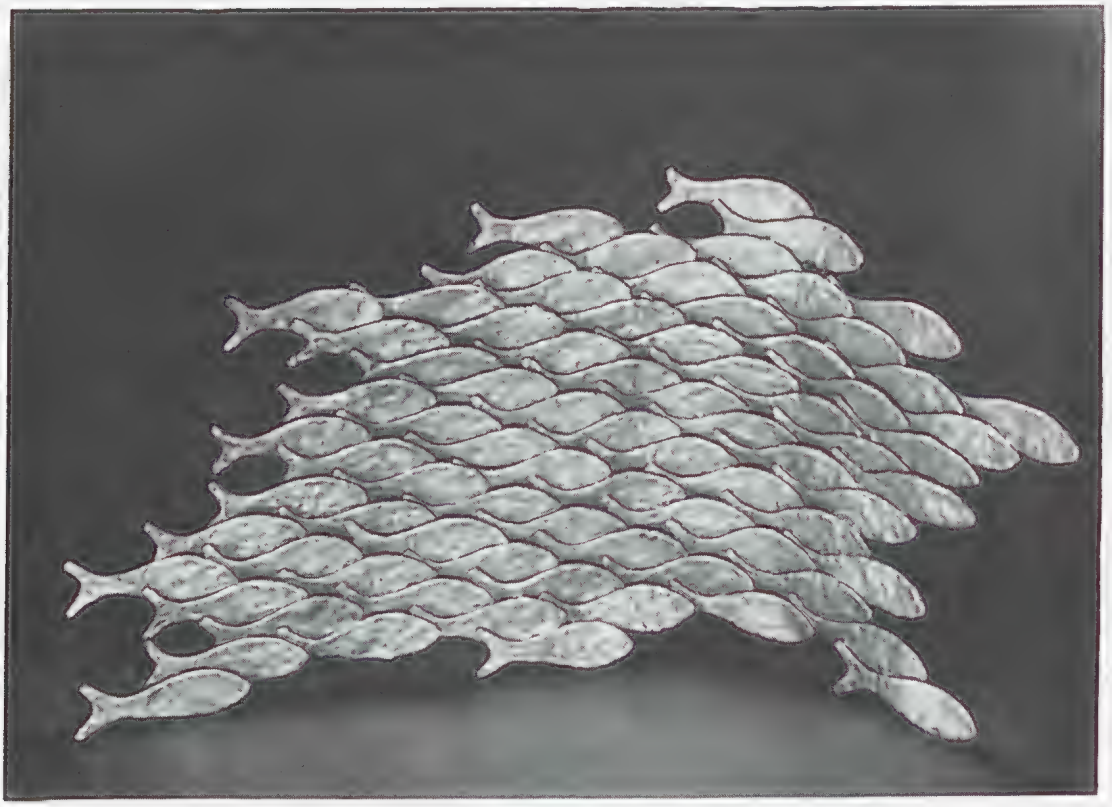
He then studied at the University of Melbourne and graduated with a degree in Architecture in 1967. After working for a year he travelled to Rome, in 1969, on a Churchill Fellowship to study at a specialist school for medallion work. On returning to Melbourne in 1970 he decided to work full time as a sculptor, and from then on has completed many commissions ranging from medallions, portrait medallions, placques and memorials to major reliefs and public statues. His clients include major companies, universities, schools, professional bodies and Government departments. He has also produced a considerable amount of personal work and has had a number of exhibitions of statues and medallions. He has won prizes in four international exhibitions for medallions in Italy, and has medallions in the British Museum and the Dutch National Collection, as well as many works in private collections both overseas and in Australia.

I asked Michael about his work and his philosophy. He believes he is an honest artist, that his work displays the workings of his own mind and the way he perceives the things around him. He likes to find the solution to any problem. Of his "Shoal", a curved mass of fish, he says that units in themselves have little interest, but put together in numbers they start to have a meaning. Of garden sculpture he has this to say:

1. People can spend a lot of time looking for something which will suit their particular needs. To commission a work specifically to fulfill these needs may be the more satisfactory approach.

2. When people are planning their garden they should plan with a particular aim in mind, so that the sculpture and the design can be developed to complement each other in achieving that aim.

Michael Meszaros' studio is at Kew, and he can be contacted on (03) 861 9610.



"Shoal" of fish



"Mayoress" cast Bronze,
at Camberwell Civic Centre,
Melbourne, Victoria—1982



"137cm off a square parallelogram"
Civil Engineering School,
University of Melbourne 1979

A Botanist's Alphabet, M — N

by Brian Morley

Magnolia

The choice of a genus for letter M, midway in the botanist's alphabet, is not easy. One could examine *Macropidia*, the Black Kangaroo Paw; *Mahonia*; the climbing species of *Mandevilla*; the curious epiphytic species of *Marcgravia* adapted to bird pollution; *Meconopsis*; the campanulaceous genus *Michauxia*; the Chilean genus *Mitraria*; South African *Moraea; Morina* with leaves like a thistle, flowers like a labiate, but related to the scabious family, or the leguminous *Mucuna* with tropical species, some of which have woody pods clad with irritating hairs. But I have chosen *Magnolia*, because there seems to be some conservatism about the species popularly grown and to point out how attractive certain lesser known species are.

There are some 80 species which are distributed throughout the Himalayas through China into Japan, and south into Borneo and Java. In eastern North America more species extend through the isthmus into Venezuela and the Caribbean. *Magnolia* is one of several genera which exhibit a distributional range on both sides of the Pacific, taken to provide further evidence for the existence and occurrence of continental drift.

Perhaps the most commonly cultivated magnolias are *M. x soulangeana*, a French hybrid between the species *M. denudata* (female) and *M. liliflora*, raised by M. Soulange-Bodin of Fromont near Paris prior to 1826; *M. stellata* a small gnarled tree with starry narrow-petalled flowers when fully mature originating from the mountains near Nagoya in Japan; and *M. grandiflora*, the Bull Bay, a stately North American climax forest tree, which grows associated with American beeches and oaks. Like *Taxodium* and *Liquidambar*, the physiological constitution of *M. grandiflora* enables it to grow in the open as a specimen tree, but in nature the species is a component of the complex and dense broadleaf forest ecosystem which extends south from the Great Lakes to the Gulf of Mexico. Until about 1899, when the Chinese species *M. delavayi* was introduced to European cultivation by E.H. Wilson, *M. grandiflora* was the only evergreen magnolia which was reasonably frost hardy.

M. delavayi differs in having dull grey-green leaves, flowers which are more cream coloured, a more tender constitution and a smaller more flat topped habit. It is available from one or two nurserymen in Australia and is well worth cultivation. Another species which deserves space in the larger garden and is grown at Mount Lofty Botanic Garden is *M. macrophylla* with leaves to more than 60 cm long, sometimes almost 1 metre long, and flowers creamy-white, 35 cm diameter, but somewhat hidden by the leaves; it is native of south-eastern U.S.A. and is closely allied to *M. ashei* which I first encountered in cultivation in Ireland under glass. If one is young and has plenty of space, one would plant copses of *M. sargentiana* from west China, making a tree about 20 metres tall, the oblong leaves to about 18 cm and the 20 cm flowers purple-pink outside, paler inside. Another pink-flowered tree magnolia requiring plenty of space is *M. campbellii* which attains a height of 30 metres in its range from Nepal to Assam, leaves about 25 cm long and clear pink flowers some 25 cm diameter. The cultivar "Charles Raffill" is a seedling selection from a cross between *M. campbellii* and *M. campbellii var mollicomata* and is stunning in full flower.

M. wilsonii and *M. sinensis* are smaller trees with fragrant white flowers which have the characteristic of being pendulous and about 11 cm diameter. They both come from west China, were introduced by E.H. Wilson, and are suited to well drained sheltered situations receiving ample rainfall; both tolerate a higher pH than some magnolias. I like the glaucous undersides of the leaves of *M. sinensis*, the poise of the saucer shaped flowers borne with the leaves, and like those of *M. wilsonii* the boss of rose to deep red stamens in the heart of the flower.



MAGNOLIA CV. "CHARLES RAFFILL", MT. CONGREVE, CO. WATERFORD, IRELAND

(photo: B. Morley)



MAGNOLIA WILSONII, GLENVEAGH CASTLE, CO. DONEGAL, IRELAND

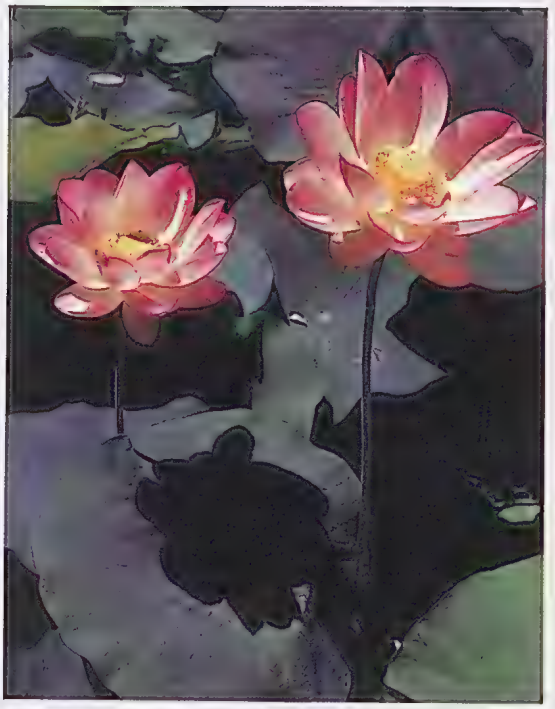
(photo: B. Morley)

Magnolia growing is followed with great enthusiasm by some gardeners in Europe and North America; for those wishing to specialize the book by Neil Treseder entitled "Magnolias" (Faber, London, 1978) is essential reading.

Nelumbo

The sacred lotus, *Nelumbo nucifera*, is one of two species in the genus and together they comprise the only genus in the family Nelumbonaceae. The pink flowered lotus has a natural distribution which extends from India, east into China, throughout South-east Asia into Northern Australia. There is a substantial literature associated with this species, considered sacred by the Hindus and used extensively in the art of eastern Asian cultures, often symbolically. Thus the lotus flower design appears on Thai pottery and in Chinese art as well as the succulent rhizomes and seeds featuring in Asian cuisine. There has been considerable selection of lotus in cultivation in China for flower colour and doubling, with many desirable cultivars created which are virtually unknown in the West. The seeds of lotus are also known to be very long lived: in 1924 the Japanese paleo-botanist I. Ohga obtained lotus seeds from a Manchurian peat bog which radio-carbon dating showed to be about 1,000 years old. The seeds germinated perfectly.

In the New World the Water Chinquapin, *Nelumbo pentapetala* with yellow flowers, replaces the sacred lotus, with a distribution from New York State and Ontario through the southern states into Central America, the West Indies and into Colombia. The species flowers at a lower temperature than *N. nucifera* and although it was introduced into Europe in the nineteenth century, being first flowered at Chorley, Lancashire, it is not commonly seen. This is a pity as the flowers are no less attractive than *N. nucifera* snd



NELUMBO NUCIFERA, ADELAIDE BOTANIC GARDEN

the dried "fruiting heads" make lasting floral decorations. The "fruiting head" is in fact a pithy swollen receptacle into which the 10 to 40 carpels are sunken in cavities. The styles and stigma protrude from the mouth of each cavity in which each fruit also develops as a hard ellipsoidal nut (the "seed") about 2 cm long. Thus, all is not what it seems. The "seeds" of both species were used by the American Indians and Australian Aborigines.

A Gardener's Miscellany of 19th Century Plants

by Trevor Nottle

It was a gardener's nightmare that greeted my eyes as I came out of my host's newly restored villa onto the back verandah. There on each expensively turned post was a thriving Wisteria. It happened that these were the suggestion of a designer who had advised that they would quickly give the new iron and wood an "authentic" appearance and the flowers would be gorgeous against the French blue of the shutters and lattice-work. "Just like Monet, I suppose", I said, "and so fast". I scuffed at the soil and uncovered drippers and a thick scatter of time-release fertilizer granules. I looked again at the 8-month old growths already twining vigorously among the wooden laths. My frown had its effect, and after a short silence I said as nicely as I could "You know they'll have to go, don't you? In a few years there will be such a



WISTERIA SINENSIS TRAINED AS A STANDARD
(photo: Keva North)

jungle you won't even be able to see the house let alone find the back door". We eyed each other and I felt obliged to offer some consolation. "One could stay but you will have to train it carefully and only let it grow where you want it".

This sight is all too common now and such bad over-planting can be found on commercial buildings, around home units and houses like that of my friend. Wisterias are, unfortunately, much abused and mis-understood plants. They require careful training and pruning if they are to be used successfully in small gardens (or on small houses). Their tendency to grow is all too obvious. The gardener must learn how to control the beast, and while this is not difficult it does require regular disciplining with secateurs and determination to achieve an objective. There can be no wavering over wayward "romantic" stems trailing willy-nilly across the pergola or dangling down the drain-pipes; they must be governed, and strictly! In growing Wisterias a main framework can be established with one, two, or three stems, but these should never be allowed to twine among lattice-work or metal "lace", as they will soon thicken up and ruin the fixtures by breaking them. On pergolas the main branches can be twined among the beams but should be discouraged from twisting around them. To hold the branches in place some simple wire rings formed on a broom handle and cut from galvanized fencing wire will serve very nicely. The young growths can be trained through these and secured in place by twine if the stems prove unwilling. There is no danger of strangulation as the rings can expand at the gap formed by the cut. Once the frame-work has been formed any other stems should be cut out completely and the strength of the plant directed to where it is wanted. This is not all that hard as the plant is usually only too willing to grow rampantly. The difficult part can be to get it to stop growing and start flowering, and even this is not as mysterious as experience and reputation sometimes suggest. The trick lies simply in summer pruning. This is most often needed two or three times over the course of a summer and involves cutting back to three or four buds a number of the new growths, and completely removing any excess stem. This will cause the side buds to grow — some will form short flowering stems and others will throw new long canes; again these will need pruning back to a few basal buds or removing. Young and old plants grow strongly during the warm months and this makes necessary three, and sometimes as many as five, prunings over summer and autumn. Knowing this it is not difficult to understand why even the largest Botanic Gardens and public let their wisteria walks and arbours grow unchecked. I was told recently by a gardener who trained in the 1950's that it took him three months to prune properly the wisteria walk in the Adelaide Botanic Gardens. Pruning one vine well should not be too time consuming for the average week-end gardener but there is another way of growing wisteria that keeps growth to a minimum and can still provide ample flowers, and that is to grow the plants as standards. This means of growing was well known in Victorian times and references to the technique will be found in many gardening publications of the day. A stout pole is needed, about 6 to 8 metres tall, to train the plant and only one growing cane is used — all others are removed entirely. Once the growth has reached the top of the pole the training technique is the same as outlined above, but for the side growths to be allowed to form a "head". Eventually this head will be quite broad but by then the growths should be strong enough to hold themselves aloft and no wire or piping supports should be needed. It is possible to train the standard stem to twist and turn in contrived knots, and even to form letters of the alphabet, but I'm not so sure that these curiosities would arouse the admiration of passers-by as they once did.

Wisterias were introduced to European gardens from China (1816) and Japan (1830). *Wisteria sinensis*, the Chinese Kidney Bean, was the first and can be told from the other varieties by its new leaves being downy underneath. It has average lilac-mauve pea flowers in racemes up to 30 cm long. It is a very vigorous grower, up to 100 feet. It is by far the most commonly met wisteria in Australian gardens and can be found strangling many a verandah. *W. floribunda* from Japan comes in several forms which have long been valued by Japanese gardeners, and more recently by Westerners. The best known is *W. floribunda* "Macrobotrys", often sold as *W. multijuga*, and is popular for its extremely long flower stalks. These have been reported as long as 1.75 metres. The flowers are rather widely scattered on the long stalks and tend to open all at once. The colour is pale lilac tipped with darker purple. "Multijuga" seems to have been attached to several other varieties as a useful sales tag implying longer flower stalks and a more fabulous display but it has no authority.

W. floribunda "Alba", *W. floribunda* "Violacea Plena" (double lilac and purple), *W. floribunda* "Rosea" (pink tipped darker pink) and *W. floribunda* "Russelliana" (darker than the type) are available through reputable dealers. *W. venusta* "Alba" has shorter stalks and white flowers of heavy substance which give it an almost double appearance; it is sometimes thought to be cream, and was introduced from Japan in 1916. One of the best sources of these plants is Parr's Nursery at 65 Porters Road, Kenthurst , NSW 2156.



WISTERIA SINENSIS GROWING ON EUCALYPTUS SCOPARIA
(photo: Keva North)

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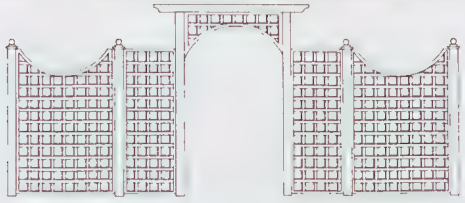
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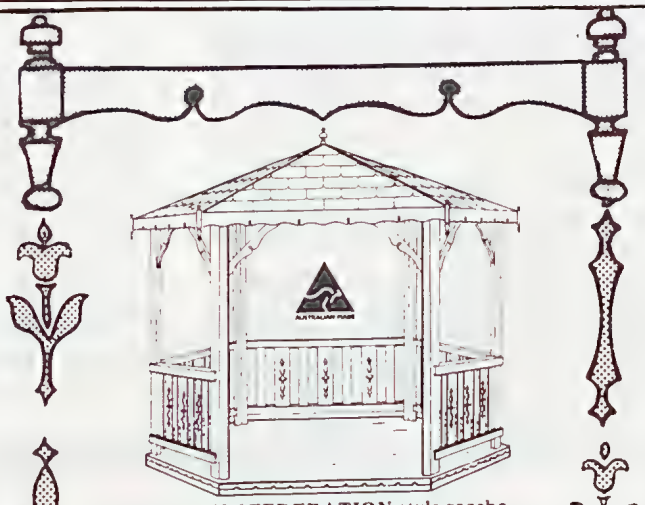
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